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PHOTO: BOB LEAFE



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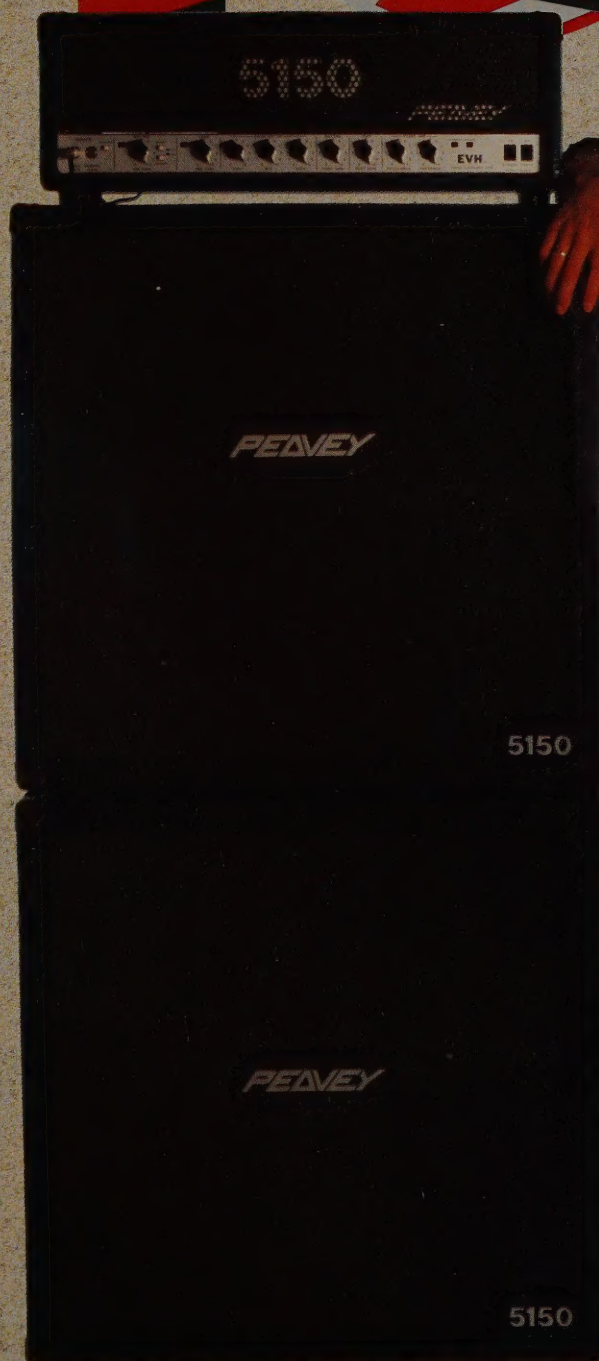
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# WE READ YOUR MAIL

SEND LETTERS TO HIT PARADER, 63 GRAND AVE., SUITE 220, RIVER EDGE, NJ 07661

I went to my local record store last week to pick up the Skid Row tape. I picked it up and put it right back down. There was a sticker on it that read, "This tape has been edited." What the hell?! Since I'm over 18, I can buy tapes with warnings on them. It's not fair but I can deal with a warning. When I buy music, I want the real thing, not something phony! I know musicians don't make music to have somebody censor it. Don't they have a say in the matter? Don't we? Where did the first amendment go? Even if there is a vote on censorship, I don't think we'd win because I think the LP or whoever the hell works those things would fix it so we lose. We'd never know the real results. I thought we lived in a free country. Why then, is our music being labeled?

**Rock and roll forever,  
C.C., Erie, PA**

I am writing because I am a big Black Sabbath fan. I enjoy being able to read an American magazine here in England, but you seem a little behind the times. The best thing to happen to Tony Iommi this year is that Geezer Butler has rejoined Black Sabbath (which is also the worst thing to happen to Ozzy Osbourne). How come you haven't written anything about the world's best guitarist and songwriter AND the world's best bass player and lyric writer back

together again? They invented heavy metal (along with Ozzy and Bill Ward). They should get recognition. Now Ronnie Dio is back (although I am glad, he has rather dated himself in his last two albums). Come on mate, get with it!

**Bill Howard**

I am writing in response to the article: *Dangerous Toys Hot N' Nasty*, in the November issue. Great article; I loved it. The Toys are a truly great bunch of guys and excellent musicians. I recently saw them perform at Operation Rock and Roll in Detroit and they were super! Not only did I see a great performance, but I also had the extreme pleasure of meeting a few of the band members. It definitely, was a night to remember. Thanks guys, you're the best.

**Tina Wise  
Toy Soldier Forever!**

To Brian Johnson,

In the November 1991 issue, there were two letters stating that you can't sing anymore. That is just B.S. You sound just as good as you did on your first tape with AC/DC (*Back In Black*). I think any true heavy metal fan realizes that AC/DC is still on top. Your current tape (*The Razor's Edge*) proves my theory. *Thunder Struck*, *Money Talks* and *Are You Ready* are three of your greatest hits

ever. Keep kicking ass, AC/DC. And Brian, you're the best, by far.

**Bobby Nolette  
W. Warwick, RI**

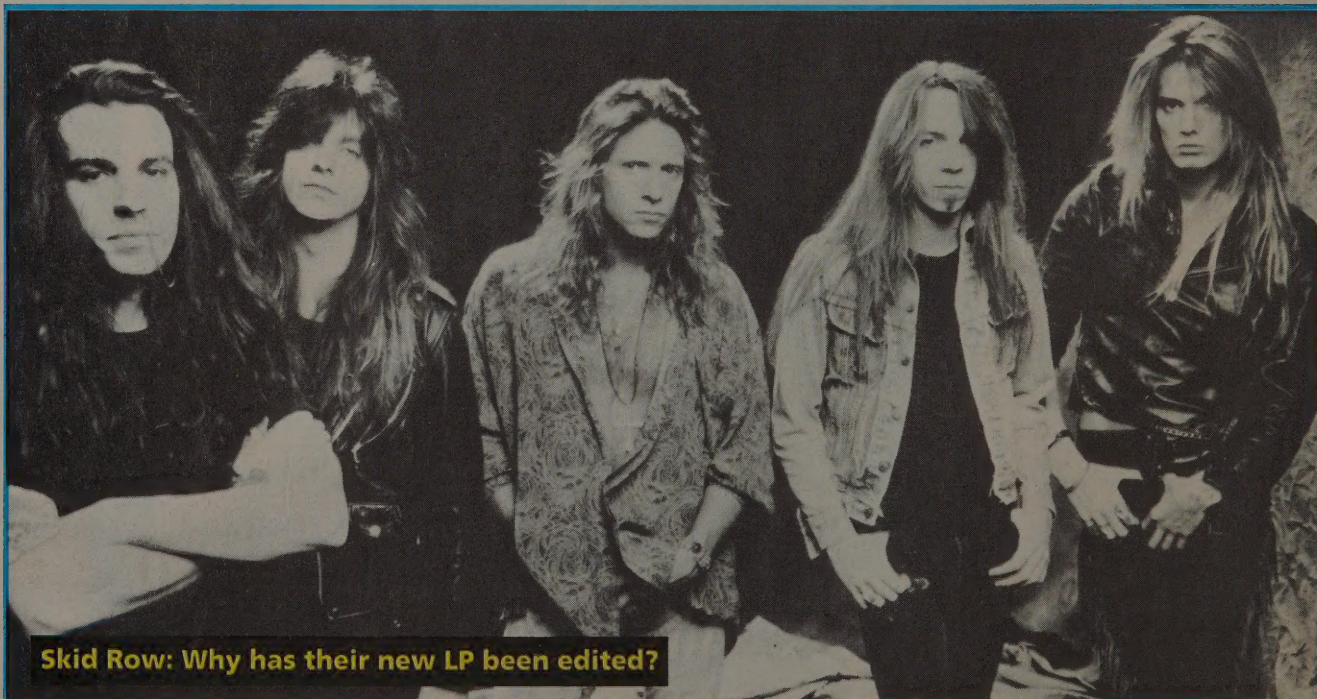
You have a great magazine and I enjoy reading it very much. However, I opted to write because I honestly believe that the band Britny Fox undeniably deserves extensive coverage, especially now that there is a new lead singer. And I want to see more (lots more) of this phenomenal band!! Britny Fox has worked exceedingly hard to get to where they are now and I sincerely hope that you do the right thing and give these extraordinarily, talented guys the coverage which they most definitely deserve.

**Trish G.  
Yankton, SD**

In the existence of image glorifying, "Do what I say to make it" corporate world of rock in which I have never fit in, Metallica continues to be my breath of fresh air! Thanks, guys.

**Leather of "Chastain"  
San Francisco, CA**

I would like to challenge the know-it-alls that accuse Warrant of sampling. I find it flattering. But the fact is that I have never used sampling or any means



**Skid Row: Why has their new LP been edited?**



**Britny Fox:  
Readers want  
more!**

of technology for *anybody* that would dilute the integrity of a "live" show. Sorry to disappoint you, Alice In Chains (December 1991 **Hit Parader**), etc. I look at it personally, like what do I want to see when I buy a ticket to see a band "live". Besides, I take too much pride in my own musicianship to stand there and push buttons! And with everybody singing—especially drummer Steven Sweet and one of the best lead singers in the business—it's not really necessary to cheat. Maybe it's more appropriate for people to say that as Warrant's keyboardist, I add to the sound, but that's all the more reason not to rely on sampling. So I can personally assure anyone that thinks Warrant can't possibly sound that good live without sampling, that they have just seen one of the few truly *live* rock shows in years.... "Cuervo clams" and "J.D. jams" included.

The ironic thing is that if you were to name your favorite band live, I could probably tell you the name of *their hidden* keyboardist sampling for them. But that would start a "Rock & Roll Watergate." Almost every major rock band has a keyboardist but most won't admit it. Warrant just happens to be one of the first major rock bands to have the balls enough not to hide it from their fans. The kids aren't stupid. They know when they hear all this stuff coming out of the P.A. and there's no one performing to account for it. That's cheezy!

Having worked for Warrant in the last year and a half, I find that they just want to give people their money's worth by giving the best sounding show possible and by having a keyboardist, it makes it possible to do songs like *I Saw Red* and *Heaven* without compromising. They're one of the few great rock bands to have emerged and I'm glad to be a part of it.

**Thanks,  
Scott Warren**

# QUEENSRÿCHE

## AND GHS



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This is in reference to the constant use of "kick ass" in the letters to the editor. There are many other ways to express the attitudes of rock and roll instead of reverting to poor grammar. I'm not saying there aren't good points made, but it's done very childish. The phrase "kick ass" is overrated and overused. It wouldn't hurt to expand the vocabulary.

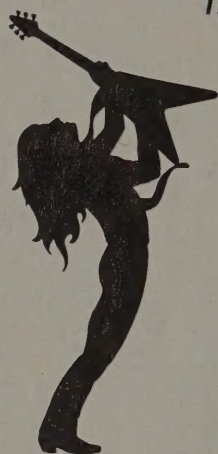
**Phil Clark**  
Sngy. Po.

I watched **Headbangers Ball** on MTV. Slayer was the host. As I understand, the previous show Anthrax said that Slayer

was their favorite band. While hosting **Headbangers Ball**, Slayer said that Anthrax were pussies and a punk band, plus a few other choice words. What is going on with Slayer? Anthrax is a pretty kick ass band. I will admit that Slayer is better, but what gives them the right to say what they did?

**Zakk Jouett**  
San Angelo, TX

I just want to congratulate **Hit Parader** for making every band sound equal in their stories. I was reading an older issue and there were two stories—one on Metallica, the older band and one on Tuff, the newer band. **Hit Parader** did a



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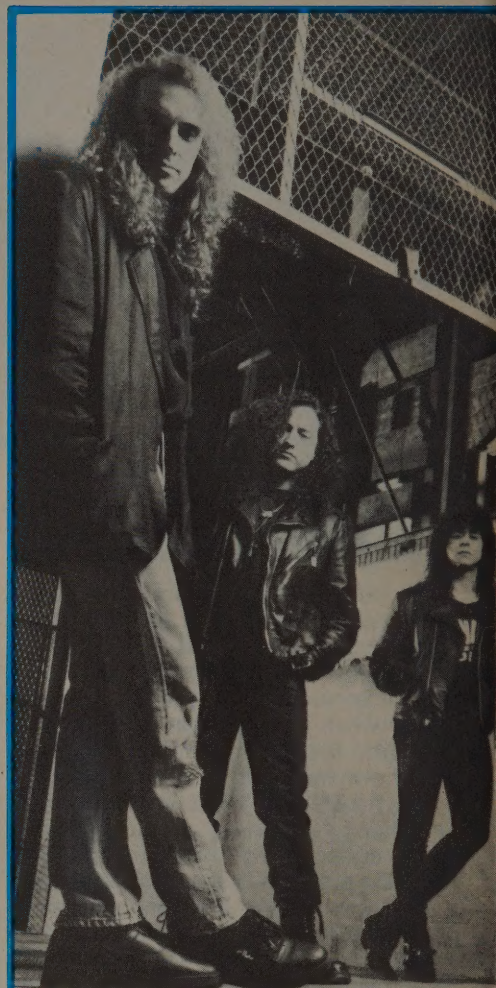
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**Queensryche: Have they sold out?**

fine job making Tuff sound just as good as Metallica, which may or may not be true. If a magazine can do this, why can't its readers? In the mail section, Mariah Bliss was bad-mouthing Axl Rose while Jamie Sprentz was saying Axl has one of the best voices he/she has ever heard. Then "Megachick" simply wrote, "Megadeth rules! Everyone else drools!" Everyone's saying we have to protect our music as a whole. How do we do this is everyone is for his own groups and won't stand for anything else? There's plenty of metal bands out there that aren't my new favorite, but I'd throw in a good word for any band if I had to. We have to find some way to unite before we can conquer the LP or else we can kiss our beloved music "Goodbye"! Just because you like your own specific groups means you can't pass a good word about the ones that you don't like as much? We're just another form of the LP...They single metal (and rap) out of their favorites and



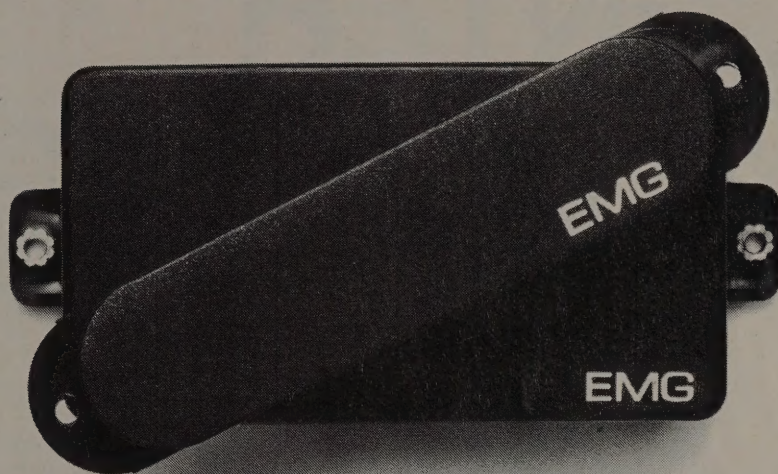
we're doing the same exact thing with the bands we like and dislike. Do we really want to be like this? Can't we, somehow, unite? Please?

**L.A.W.-Concerned  
Marblehead, MA**

This letter is to anyone who thinks Queensryche sold out with **Empire**. B.S!!!! I've heard people say Queensryche are selling out because their album is doing good and that's bull. I saw Queensryche in Kansas City and they rock harder than a lot of bands! Queensryche will always rule! Suicidal Tendencies, their opening act, also kicks. Please put more Suicidal in **Hit Parader**. Anyone who doesn't like Queensryche should go see them live; you'll change your mind!

**Chad Curry  
Iola, KS**

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# THE INFORMATION CENTER

OZZY



pulled off their record label's release schedule for mysterious reasons. One theory is that the Sheffield Sensations want to solidify their lineup with a new guitarist (to replace the late Steve Clark) before releasing the album.

want their fans to know that they'd better be ready for a few surprises. "We really like the groove the band is in at the moment," Sixx said. "We're real aggressive, and the music has a lot of interesting things going on. We may do eight minute songs, we don't know. We do know that it'll be different."

\*\*\*\*\*

\*\*\*\*\*

**M**otley Crue are well underway with work for their new LP. According to bassist Nikki Sixx, the band is enjoying the creative process more than ever, and

**TIDBITS AND ASIDES:** Is Poison trying to get C.C. DeVille back into the group?... Is Lita Ford suffering through a variety of health problems?... Is Judas Priest not planning to release their next album until 1993?

**O**zzy Osbourne is feeling great these days, having fully recovered from the broken foot he suffered last November. In fact, those who have seen recent shows on Ozzy's **Theatre Of Madness** tour report that the Oz is more active than ever. "It'll take more than an injury to stop me," Osbourne declared upon his return to the stage. "I had to sit around the house for six weeks waiting for my foot to heal - and I was going crazy!"

\*\*\*\*\*

**B**on Jovi are officially back together and doing fine. After reports of the band's possible breakup filled the rock press last year, it now seems certain that the band will have a new album ready to go by fall. The group recently played a surprise benefit show in their home state of New Jersey, and just one look on stage told all in attendance that everyone - especially Jon Bon Jovi and guitarist Richie Sambora were damn happy to be there.

\*\*\*\*\*

**S**urprise! Surprise! Def Leppard have encountered delays in completing their new album. Originally scheduled for a March release, the disc was abruptly

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MOTLEY CRUE





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# ROOTS

BY ROB ANDREWS

**E**ach issue, Hit Parader sojourns back in time with a rock and roll celebrity to learn about his formative years. In this special 20 Years Of Metal edition, we thought it would be appropriate to make Jason Bonham this month's time traveler.

How must it be growing up as the son of one of rock's most legendary performers? Sure, it must be wonderful being surrounded by the fame, excitement and music. But it must also be difficult having to share your father with the world, knowing that months might pass when you don't see each other due to touring commitments. And how impossibly difficult it must be to have your father die at the height of his popularity, when you are only 12? Jason Bonham is one of the few who knows the answers to such questions. As son of Led Zeppelin's legendary drummer John "Bonzo" Bonham, Jason was exposed to the best- and the most outrageous- rock had to offer. He was able to witness firsthand the inner workings of metal's most famous band, but he also had to suffer through the agony of losing his father to the excess of the rock and roll lifestyle.

Today, as Jason's own band, Bonham, scales the heights of rock success, he can look back at his formative years with a degree of perspective. While at times it's still hard for this 25-year-old English born drummer to believe that he's becoming successful in the same industry that saw his father's rise to fame and infamy, his background has made him wise beyond his years. For Jason Bonham, rock and roll is more than music, more than mere entertainment- for him, it's truly a way of life.

"I can't remember a time when there wasn't music in my life," he said. "I was about three when Led Zeppelin started, so I can't remember a time when my dad wasn't in the spotlight. But to me, he was obviously more than the drummer in Led Zeppelin. He was a really great dad. We did a lot together. Most people remember him as kind of a wildman both behind his kit and off stage. I remember him as a wonderful person. I only wish he had lived to see the success I'm having. I know he really would have gotten a kick out of it."

## JASON BONHAM

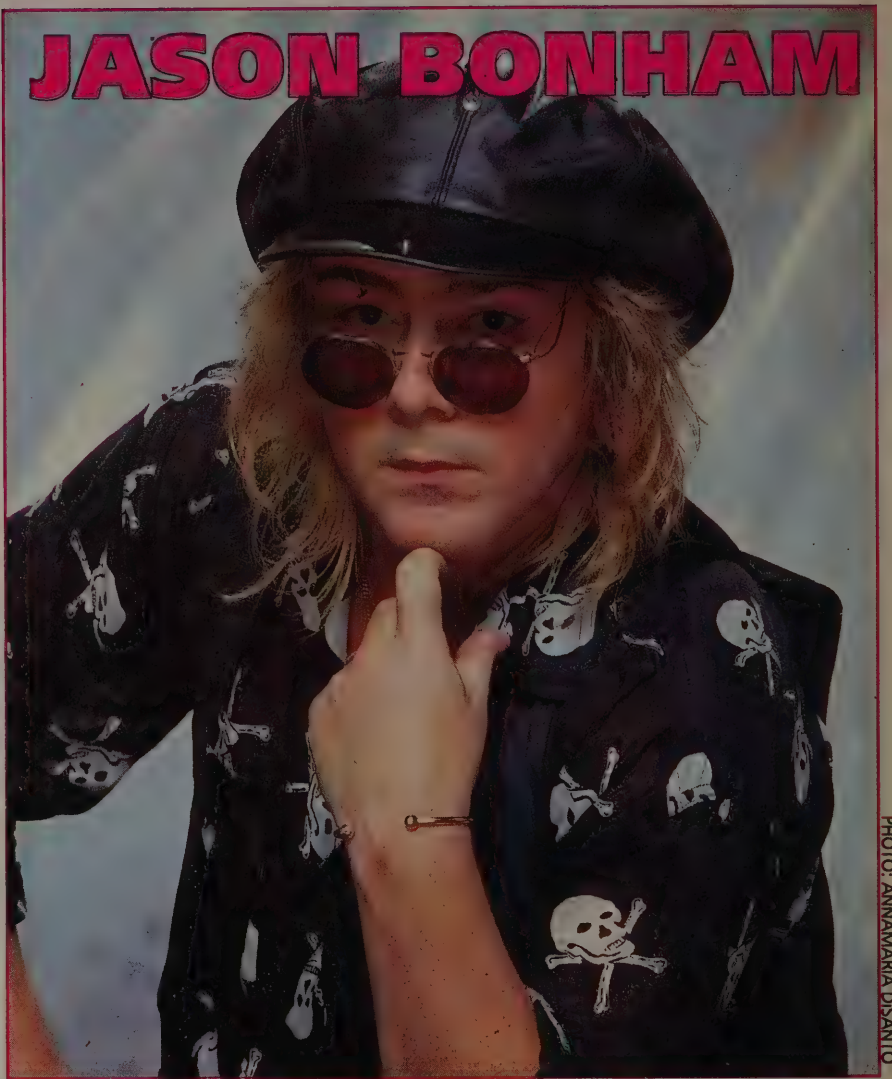


PHOTO: ANNAMARIA DISANTO

**Jason Bonham: "I can't remember a time when there wasn't music in my life."**

One of metal's most legendary tales is how young Jason, then a mere tot of about nine, actually once played with Zeppelin- with his dad watching from the audience. As Zeppelin vocalist Robert Plant recalled, "We were playing a soundcheck before a concert, and we were really tearing through a number- I don't really remember which one. Everything sounded quite wonderful, and then I happened to look out into the seating area and there's Bonzo standing there with a huge smile on his face. I turned around and there was Jason behind that massive drum kit flailing away, and doing quite a superlative job of it."

"That story is true," Jason said. "In fact, I remember my dad saying that was his only chance to really hear what Led Zeppelin sounded like live. Behind his kit he had a very different view of what was going on. But for that one song, he was able to stand back like a fan and just enjoy the music. Of course, having his son on drums made it even a little more enjoyable for him."

But his father's untimely passing in 1981 left a huge scar on Jason's psyche. Yet somewhat surprisingly, considering his first hand knowledge of what a dangerous combination music and drinking can be, young Mr. Bonham is the first to admit that he too, sowed a few-too-many wild oats in years past. Today, however, he seems to have gotten his life in total control, and while he doesn't deny that he'll down the occasional pint if it crosses his path, he's also well aware that he'll never become a rock and roll casualty.

"I've grown up a lot over the last two years," he said. "I had a lot of injuries on our last tour and most of them had nothing to do with the music. I was acting a little crazy. Perhaps it's because of my father's legend, but I don't really think so. I think it was just a young guy, tasting a bit of success on his own, trying to have fun. I don't regret any of it- except the things that caused broken bones (laughs). It's all part of rock and roll. It's been my life, and I have every intention to make sure it stays that way."

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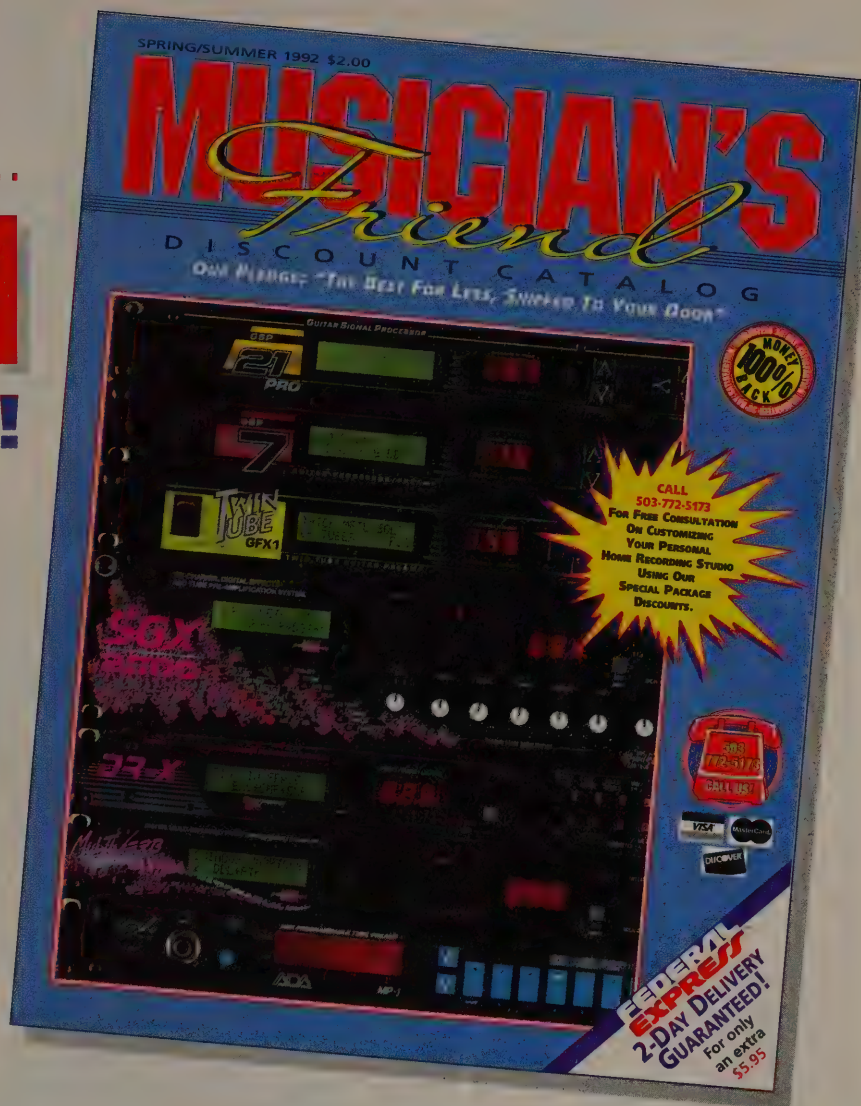
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# HIGH STYLIN'

stuff out there, I just don't think anybody tiptoes the edge quite like I do.

Ted Nugent  
Damn Yankees

## Headbangers Speak Out!

**We've sifted through this mind boggling melee of metal music to ask your favorite rockers: What sets your band apart?**

That's a difficult question to answer without blowing your own trumpet, and I don't want to sound big-headed or anything and neither do the boys. So therefore the only thing I can say is that we're honest to the people we play for. We don't get too much on the media. We don't take guest spots on *The Tonight Show* or *David Letterman* and we don't do guest spots on *Solid Gold*. You look like an idiot on those shows, and the kids lose respect for you. We've always kept ourselves just enough out of the public eye to be a mystery.

Brian Johnson  
AC/DC

There's an attitude that pervades the whole album that would reach any kid on a street level and be equally appealing to a more sophisticated audience that critiques players. It would also appeal to song purists, who haven't a clue about playing ability, but take everything on an emotional level. Between the four of us, we've painted a pretty complete picture with broad enough strokes to appeal to any level.

Lou Gramm  
Shadow King

We have a good sense of humor, I think that is really important. We've always showed that there's a sense of humor on stage: the live show is really fun. A Warrant show is made to be an event instead of just coming on stage and playing the music. It makes it fun for the crowd. We intend for every aspect of the band to put a smile on people's faces. We're a little bit more sexual than most bands that come out of L.A., but that's cool. Everything about Warrant is cool, and I like that.

Jani Lane  
Warrant

I myself am as clean as a glass of pure, purified drinking water. Me and Mark Slaughter will be the health nut twins in 1992. What sets our stuff apart is hon-

esty in our inter-  
views and when we meet people. We've been doing this for so long, because we want to succeed so bad. We take the time to talk to anyone who wants to talk to us and sign autographs for everyone.

Stevie Rachelle  
Tuff

We have good songs. We're visually incredible on stage. Bang Gang is a combination of the best of both worlds in terms of the Seattle sound and the L.A. sound. We've got the L.A. cool and the Seattle intensity and aggression.

Steve Earl  
Bang Gang

I have more passion. I've worked with a lot of bands and I see a lot of bands. My life still pivots on rock and roll, whether it's ZZ Top, Van Halen, Sammy Hagar's solo stuff, Heart, Jon Bon Jovi, Motley Crue or Cinderella.

There's  
some  
fan-  
tas-  
tic

Patrick Briggs  
R U Ready

I think we have fun, and we get along hella good. We try to keep on top of things as far as originality goes. You know when people start copying your style it's a compliment. But whenever Joe and his brother start doing it then you gotta move on, and come up with something new and different.

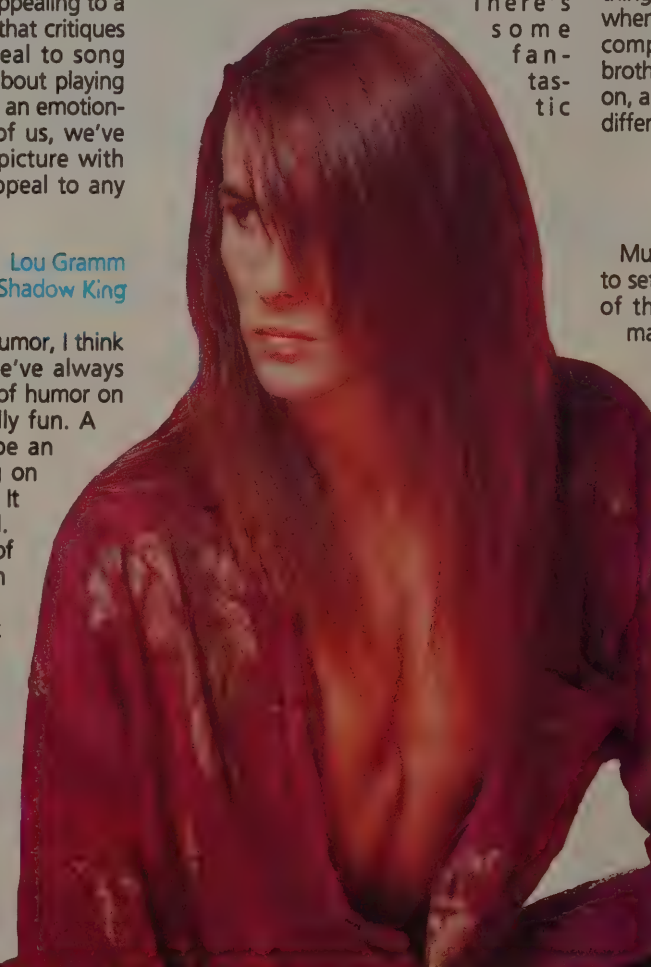
James Hetfield  
Metallica

Musically, I don't know that we're trying to set ourselves apart. It's the personalities of the individuals in Wild Horses that makes us different. I would never say we are totally different than every other band. Maybe down the road we'll be able to say that, but it's too early in our career. In their early days, Aerosmith wasn't able to say that because they got compared to the Stones.

Rick Steier  
Wild Horses

I don't know, it's very hard for me to be objective. I'm one fifth of Skid Row. We just do things the way we do them. We live by our own rules - we have our own standards to live by, the way we act and whatever we do, it's just what we believe in and that's it. If that's something that sets us apart, so be it.

Dave "Snake" Sabo  
Skid Row



R U Ready's Patrick Briggs: "Our music is multi-dimensional."

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# CAUGHT IN THE ACT

BY HARLAN WINTERS

There's an aura surrounding a Queensryche concert that's unlike anything else in the rock world. There may be more forboding atmospheres at shows by everyone from Black Sabbath to Slayer, and there are certainly more frivolous surroundings at performances by bands ranging from Poison to Aerosmith. But somehow Queensryche creates a feeling, a special attitude, all its own. Perhaps its the intensity that vocalist Geoff Tate, guitarists Chris DeGarmo and Michael Wilton, drummer Scott Rockenfield and bassist Eddie Jackson bring to each and every performance. Maybe it's the cerebral approach the band so effectively utilizes in so many of their songs. Whatever their secret may be, as the band rocked out on their historic **Empire** world tour, their legion of supporters were responding with unprecedented fervor.

"I think there is definitely a different kind of feeling at one of our shows," DeGarmo said. "I don't know what it is. This is the first

time we've headlined, so it's hard for us to really make comparisons. But we have toured with bands like Metallica and Def Leppard, and while there are elements of what we sense at those shows, it does seem a little different to us."

As DeGarmo indicated, the band's current road trek marks their debut as arena headliners. At a time when most bands are scaling down and cutting back- taking what used to be arena shows into theaters or even clubs- Queensryche have seized the opportunity to establish themselves as one of the few metal bands with true drawing power. But after two consecutive platinum albums, their current **Empire**, and its illustrious predecessor, **Operation: mindcrime**, there was just no sense for the band to do anything other than stake out on their own. They admit the concept of putting so much on the line has been scary, but the results have been worth the price.

"We knew we had to headline this time," DeGarmo said. "The kind of material we perform lends itself better to having two hours on stage. If we want to perform **Operation: mindcrime** in its entirety, that takes an hour all by itself- even if we scale it down a bit. And then we want to play quite a bit off **Empire**. We also know that a lot of the fans come to hear some of our earlier songs too- and we don't want them going away disappointed."

As DeGarmo noted, Queensryche's fans are a breed unto themselves, fanatics that seem to live and breath in tempo with the 'Ryche's pounding beat. For each of them, the chance to see their heroes live often turns into an all-

consuming quest that requires sacrifice, determination and creativity that even Queensryche's members would admire. One fan in particular, admitted that he drove for six hours just to catch that evening's performance.

"There's no other band in the world I'd do that for," he said. "I had to take the whole day off from work. But I didn't care. When I knew they were playing here tonight, I planned this day for two months. Just being here, knowing what they're capable of doing, is a thrill for me."

That fan's dedication was quickly rewarded as soon as Queensryche took the stage. Dressed in black- except for DeGarmo who sported an open white shirt atop his black jeans- the band cut a mean and lean figure as they tore into their set. The group's intensity continued to grow over the next two hours as they presented a brilliant mixture of old and new material, all highlighted by effective stage theatrics that worked in perfect conjunction with the group's complex lyrical and musical presentations. *Jet City Woman* and *Silent Lucidity*, from **Empire**, met with immediate and frenzied crowd responses, but it was the band's lengthy presentation of **mindcrime** that drew the evening's loudest ovation.

"**Operation: mindcrime** has kind of taken on a life of its own," DeGarmo said following the band's set. "We thought that after the **Operation: Live-crime** home video came out that the fans might have had their fill of that album- I guess we were wrong!"

Tate & DeGarmo:  
"There is a different  
feeling at one  
of our shows."

## QUEENSRYCHE



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# PICK HIT

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## UGLY KID JOE

It's hard not to take notice of a band called Ugly

debut EP, *As Ugly As They Wanna Be*, represents the fulfillment of a bizarre dream- one that is equal parts musical dream and comedy show.

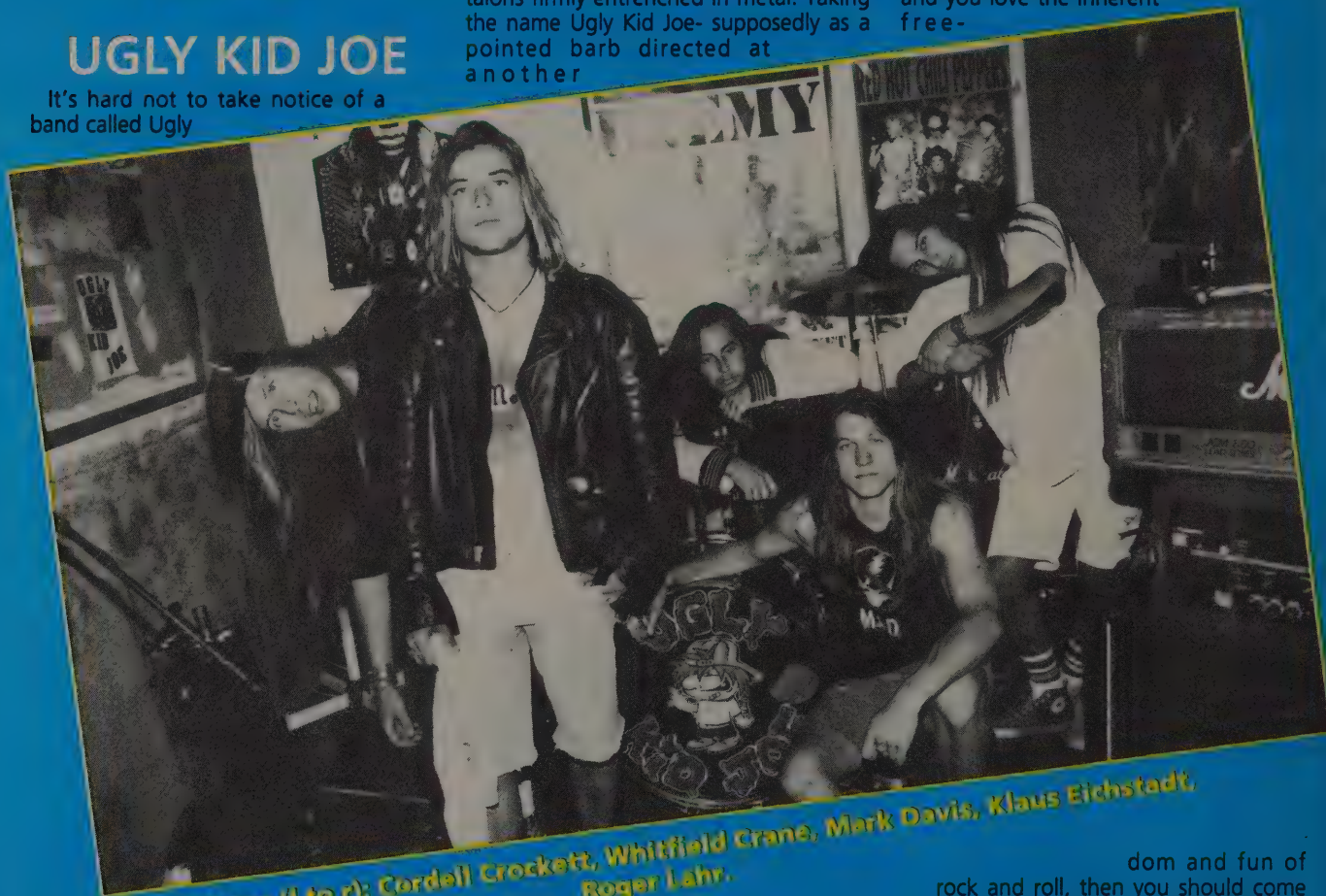
"This started as a joke, and I guess it still is," Crane said. "We always hear about the bands that take what they do sooo seriously, and we wonder what's really going on with them. We like to describe our music as having a sound so good that you can step in it and then wipe it off on the curb. Hey, this is rock and roll. It's supposed to be fun, isn't it?"

Formed in 1989 in Isla Vista, California, the young band members were continually surrounded by a wide variety of musical sounds and styles. On one side, their friends were grooving to the sounds of reggae and funk, while another contingent of amigos had their talons firmly entrenched in metal. Taking the name Ugly Kid Joe- supposedly as a pointed barb directed at another

back home don't even care! We told 'em we signed, and they said 'What did you sign?' They didn't know, and they didn't care. It's hard to get much of an attitude when you hang around with people like that."

Certainly the band's unusual creative sensibilities abound throughout *As Ugly As They Wanna Be*. For example, how many other bands would even dream of recording a tune like *Sweet Leaf! Funky Fresh Country Club*, which combines the Black Sabbath classic with the band's own tale of spending time in the Santa Barbara County Jail. Or how about *Too Bad*, the band's ode to manic depressives everywhere.

No, Ugly Kid Joe isn't for everyone, and frankly the band would rather have it that way. But they're the first to admit that if you don't take life that seriously, and you love the inherent free-



**Ugly Kid Joe (l to r): Cordell Crockett, Whitfield Crane, Mark Davis, Klaus Eichstadt, Roger Lahr.**

Kid Joe. Not only do these five slightly crazed California kids (none of whom is named Joe, by the way) seem to honestly enjoy every aspect of their off-the-wall blend of diverse musical styles, but they also seem to really get a kick out of the quizzical looks that their unusual name and equally unusual sound elicit. For vocalist Whitfield Crane, guitarist Roger Lahr, bassist Cordell Crockett, drummer Mark Davis and guitarist Klaus Eichstadt, the release of their

L.A. area band, Pretty Boy Floyd- the group hit the local club circuit while intentionally avoiding the traditional metal scene of the Sunset Strip. Despite doing things their own way, Ugly Kid Joe's shows drew packed houses as well as intense industry scrutiny. By mid-1990 the band had signed a record deal and entered the studio to record their six song EP, *As Ugly As They Wanna Be*.

"Yeah, we're makin' fun of the 2 Live Crew album title," Crane said. "Why not. We're not makin' a big deal about having this record out. Hey, our friends

dom and fun of rock and roll, then you should come to Ugly Kid Joe's private musical party.

"We've never had a 'We are a band. Listen to us' kind of attitude," Crane explained. "What we do is pasteurized, processed cheese metal. We've heard all the comments by now. We've heard from the guys who hang out on the Sunset Strip who are angry at us for supposedly making fun of heavy metal. And we've heard from the people in a place like Isla Vista who just don't care what we do. I guess that's exactly the kind of reaction we want. If we can get everyone to take us with a grain of salt, we'll be very happy."

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# HEAVY METAL HAPPENINGS

Is it possible? Can it be that Axl Rose is finally coming to his senses? After a year of turmoil that's seen Guns N' Roses' controversial lead singer alienate most of those around him, Axl has

turned to a vegetarian diet in an attempt to soothe his savage side. While many may question the validity of such a move, let's all hope it works, because as such rockers as Steven Tyler and Nikki



Axl Rose:  
Coming to his  
senses?

because as such rockers as Steven Tyler and Nikki Sixx learned before him, there comes a time to grow up...even if you are a rock and roll star.

\*\*\*\*\*

Former Def Leppard guitarist Pete Willis was shocked recently when the debut album by his new band, Roadhouse, failed to be released in America by the band's label, Mercury. It seems that the label was going through some major internal changes at the time, and Roadhouse's brand of heavy rock just wasn't what the company was looking for at the moment. "It's just one more hurdle to climb over," a philosophical Willis stated.

\*\*\*\*\*

It finally is official- Eric Singer is the new drummer in Kiss. After appearing on the band's new album, **Revenge**, it was naturally assumed that he would join the band on a full-time basis. But then band leaders Gene Simmons and Paul Stanley felt a degree of loyalty to the memory of long-time drummer Eric Carr who died last November after suffering from a variety of illnesses, including cancer. But when it came time to start planning the band's new tour, a decision had to be made, and Singer now becomes the third drummer in Kiss' illustrious history.

\*\*\*\*\*

Warrant are apparently more than a little ticked at other bands who've taken some cheap shots at them. Vocalist Jani Lane has gone out of his way to express his anger about groups who view Warrant as a ballad band that really can't play their instruments.

In fact, on their most recent world tour, Warrant rocked out as well as any band out there, hopefully putting to rest the "hidden tapes" theory that has followed the band since they first hit it big in 1988. By the way, the band plans on taking a long rest, then getting back into the studio to begin work on album Number 3 by late '92.

\*\*\*\*\*

Former White Lion guitarist Vito Bratta was recently spotted at a Lita Ford show in New York, where he was checking out former (albeit briefly) bandmates Tommy Carradonna and Jimmy DeGrasso, who are currently in Ford's touring band. "I'm working on some things," the always elusive guitarist said with a sly smile. As you may know, Vito was signed as a solo artist by White Lion's former label, Atlantic, while vocal-

ist Mike Tramp was released from his contract and is currently looking for a deal.

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### Ozzy Osbourne: Aware of new possibilities.

Ozzy Osbourne reports that his current tour has opened his eyes to some new possibilities. "Because the economy is so bad, we've played some theaters on this tour, rather than going into an arena," the Oz said. "I discovered that I love doing that. Not only do you get to see most of the fans, but since our shows are so theatrical, they work better in a place with a real stage. Those places were designed for a show like this. I haven't played halls that size in a long time, but I'm glad I'm doing it now."

Skid Row were a bit miffed by the response their first headlining European shows received. After helping to sell out massive venues late last year as part of the Guns N' Roses tour package, the Skids figured they could waltz into any European city and clean house. While they certainly held their own (and their shows were incredible), in such cities as Dublin, Ireland, barely 3,000 kids showed up in an 8,000 seat hall. "The economy is tough everywhere—whether it's America or Europe," a band spokesperson said.

Like father like son: Nikki Sixx reports that his infant son, Gunner, is already

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#### Tesla: Concerned over album sales?

quite the ladies' man, getting caught with his hands where they shouldn't be with a number of young females, including Vince Neil's baby daughter. "He learned that from me," the proud pop pronounced. Young Gunner also possesses a passport any jet-setter would be proud of, having already visited Germany, the Middle East and England.

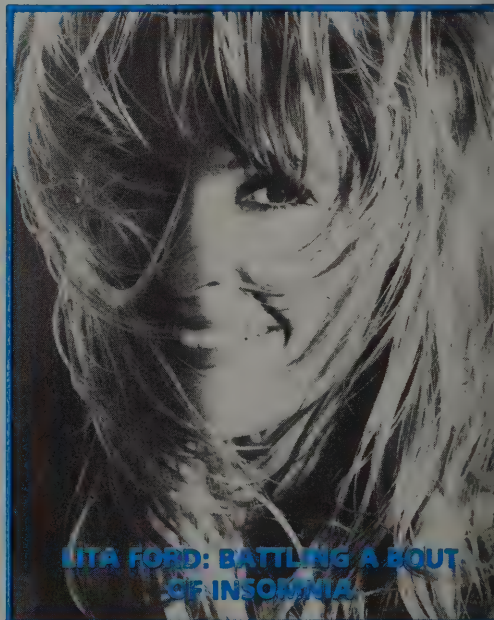
ty to get enough rest while touring. "I really was having a lot of trouble sleeping," she said. "Some of the bus trips we had to take were like a thousand miles. I've been doing this a long time, but this tour was a little tougher than usual." Lita reports that her health is now fine, and she's hoping to begin the second leg of her American tour after a brief stint in Europe.

\*\*\*\*\*

Tesla admit that they're a bit surprised by the showing of their latest LP, **Psychotic Supper**. Hailed far-and-wide as the band's best album yet, the collection failed to catch a commercial fire, falling to the bottom of the sales charts only three months after its release. Perhaps the band's decision not to tour immediately following the record's release was partly responsible for the situation, but the group's label insists that it's still only a matter of time before the album joins its illustrious predecessors in the platinum sales circle.

\*\*\*\*\*

Lita Ford had to cancel a number of shows on her recent tour due to ill health. She even had to blow off an important stop at MTV due to her inability



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# 20 YEARS OF METAL HALL OF FAME

a lot of people with their non-greedy attitude.

"When there was the opportunity to do the Monsters of Rock tour we asked to be even lower on the bill. They said 'You guys can headline this thing, what are you doing?' We said 'It's not an ego thing. We just want to go on and play 60 minutes, we don't want any pres-

with, AC/DC, Metallica, Queensryche and the Black Crowes. It was great. We said 'Just pay us enough to break even over there and we'll do it.' We broke even just to get warmed up. It was like rehearsals."

There was one person on stage with him during the Monsters tour that may have changed Nikki's life more than anyone else could: his infant son, Gunner Nicolas Sixx (born January 25, 1991).

"He stands there and watches his dad do his thing. I got him those ear protection

things like they put on guys who direct airplanes. This little guy is like my bud," Nikki is genuinely gushing now, a proud pop who just happens to sell millions of records a year.

"Being a father pushes me

to write better music, make a better person out of myself, even treat people around me better. That one little guy..." he laughs, "that one experience has done a lot for me."

Ah, it sounds almost like domestic bliss. Tattooed rock dad beaming off stage at cherub faced son. But Nikki is also quick to defend his image.

"I'm really happy it hasn't taken my edge from me. That's a fear I think every male has in having children. But if anything, it puts you in touch with that kid inside you, to let you get a little more out there. And whenever things get serious and I get that scowl on my face - when I'm ready to get that baseball bat or a machine gun - and I'm ready to snap, I can think of him and say 'You know what? It's not worth it.'"

Gunner is really lucky to be here at all, according to Nikki's description of his early dealings with his future wife. His well-publicized relationship with former Playboy Playmate Brandi Brandt, culminating in their marriage in 1990, almost didn't happen.

"Yeah, when she first met me I think she thought I was a snob, because I didn't say anything. But that was because I saw her and I just lost it, I totally lost it. I couldn't breathe!"

It's interesting to note that he dated Brandi's mother before dating Brandi. Her name is Brie

## MOTLEY CRUE

### SIXX PACK

#### Nikki Lets Us In On The Band's Future Plans.

BY PAMELA SHAW

"The new album's going to be very..." Nikki Sixx pauses, looking for the right words, "self-indulgent, uncommercial, and extremely aggressive. I don't know if it's going to be popular with anybody but the fans, but the Crue-heads are going to love it!"

With the **Decade of Decadence** album release just a few weeks earlier, you'd probably expect Nikki to be relaxing on a beach somewhere, but he was already focused on the NEXT project. As bass player and primary songwriter for Motley Crue, he is unofficially the brains behind the band, as well as a self-described "motor-mouth." Just two months after returning from the Monsters of Rock tour, he and Mick Mars had already written the beginnings of what will grow to be their next studio album.

"We're not exactly writing songs, we're writing riffs," he explained. "We're like 'let's put an AC/DC back beat on this one, and a speed metal, Pantera thing on another.' We're changing the riffs around, and then vocals will be the last thing after the concept and the chorus and the writing around that. It's not a formula, though some songs may be a minute long, others may be thirteen minutes long."

Sounds like the stuff A & R men's nightmares are made of.

"Probably, but then, that's the whole idea behind Motley records. We do our own thing."

Even in the big bucks world of touring, the Motley Ones surprised

sure.' And it was excellent fun. It gave us an opportunity to become a band again, after being off the road for so long. We needed that injection to go right into songwriting again."

And what might have happened if there had been no Monsters tour?

"We thought we'd do a club tour, knock out a couple of gigs, no big deal. But what a great package to be out



Motley Crue (l to r): Nikki Sixx, Mick Mars, Tommy Lee, Vince Neil.

PHOTO: GREG GORMAN

A full-page photograph of Nikki Sixx performing on stage. He is shirtless, wearing a black harness with large metal rings, black leather pants, and fingerless gloves. He has extensive tattoos on both arms and is holding a black electric guitar. The background is dark with stage lights and a wall of speakers.

**NIKKI  
SIXX**

**HIT PARADER**

Howard, and she's worked as a percussionist for Jimmy Buffet and Fanny. Because she's in her 40's, Brandi's in her 20's and Nikki's in between. He admits, "I could have gone either way."

Now he says the three are chums, and his mother-in-law, who he used to date, is like his sister. (Are you following this? Don't worry if it's a little confusing. It's just standard soap opera fare in the wacky world of Motley.) Even Nikki has to admit, "I guess it is kind of bizarre."

Also unusual is the fact that Nikki and Brandi recently moved directly across the street from drummer Tommy Lee and his wife, actress Heather Locklear. Apparently, three to four months in a recording studio plus endless months on tour together weren't enough for these "blood brothers." Tommy and Heather actually found the house for them. Nikki wanted to move because his previous address was his bachelor pad. Although it was a three-bedroom house, he felt he needed more space for Gunner and Brandi, as well as the 16-track studio he built above his garage.

As if to prove that even rock stars have to deal with reality, a delivery arrives during our interview. What could it be? A stack of Marshall amps? Some new guitar effects?

"That was the guy who has to hook up gas logs to the fireplace," he says, almost embarrassed, "just one of those domestic things."

A fan can really only guess how it feels to be doing an interview with Hit Parader one minute, and the next to be signing delivery forms from some guy who probably doesn't even know who you are.

"Well, I definitely have a split personality. Brandi just loves to push my buttons about it, too. When I get ready to do something with Motley, she says my walk changes - that I hold my head differently and everything - and I'm like 'Oh come on!' and she says 'You do, all of a sudden you have this whole attitude about you'" he smiles, obviously enjoying this little game between the two of them, "But I guess it's true. There are two different people there."

Indeed. One who says he relates to the whole punk movement on an attitude level, and another who nervously refuses to answer a question about whether he's ever changed his son's diaper. "Oh come on! I'm not answering that!" he says, quickly changing the subject. "You almost lost me on that one. I went 'WOW!'"

Okay, fair enough. All future questions will be targeted to Nikki Sixx, rock dude, instead of Nikki Sixx, dad and husband. So what musical influences are entering his headphones as he prepares to make Motley record number seven?

"You know what I'm lovin' is the Sisters of Mercy album, *Vision*. Pantera's new album is really good, so is the new Chili Peppers. *The Best of The Damned* and *The Best of the Clash* are things I've

been burning up a lot. There's a really cool Eagles compilation I got in Europe with all kinds of bizarre stuff on it. And the new Metallica is just perfect."

Hmmmm. Sounds like quite a smorgasbord of rock. But Motley Crue has a track record of combining even the most unexpected styles of music, and grinding them out into their own mind-bending trip to rock and roll heaven.

Speaking of mind-bending, there is one final concern that Nikki was refreshingly candid in discussing: Motley Crue's well-documented struggles with drug and alcohol abuse.

"I don't have problems with drugs anymore - heroin and cocaine are very far behind me - but the alcohol is always sitting there going 'Come on...'"

In fact, after two separate rehabilitations and several near-misses with death and the law, Nikki and other band members had accumulated a good amount of time drug - and alcohol - free.

"I don't believe in hiding what I do.

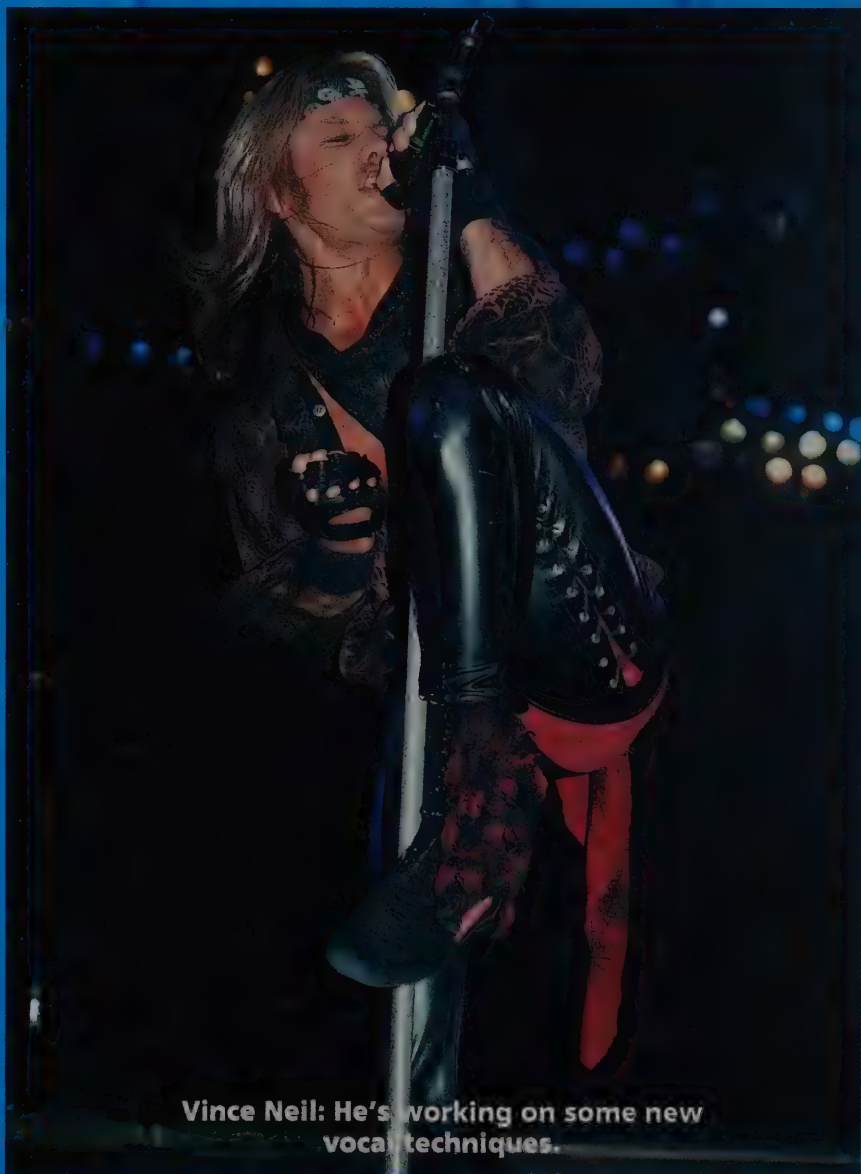
Look, I had two and a half years sober. I had a slip before I went on tour and got pretty hammered on the road. It really screwed me up. So I got myself back together with the help of a support group. They keep me tuned into it."

Perhaps the most distressing side note is that the whole band's sobriety ended on the same fateful night.

"Yeah," he said, pausing to reflect on the gravity of what he was saying. "It was sick. We all went down the very same night. All four of us met one night and bang! It was all over. Time to start again. It just... happened."

But in the true spirit of the rock and roll cowboy, Nikki and company barely stopped to dust the dirt off their jeans before climbing back into the saddle again.

"It can be really hard," he concluded, "especially on the road. But I know what I want from my life. And now I really believe we're back on track."



Vince Neil: He's working on some new vocal techniques.

PHOTO: JEFFREY MAYER

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# 20 YEARS OF METAL HALL OF FAME

**G**ene Simmons walked into Barney's Beanery in Los Angeles looking like Frankenstein-meets-John Wayne. His hulking 6-foot plus frame was augmented by a pair of healed cowboy boots and a

a heart condition. We were with him the day before the operation. The day after the operation, we stayed there, trying to provide moral support. Then he found out about the cancer, which spread to his lungs. After that, we decided to start working on our next record, not making any decisions about anything. We used Eric Singer, who had experience drumming on Kiss songs during Paul's solo tour.

**PS:** Eric Singer did the demos for *Hot In The Shade*. He also played on the song *God Gave Rock 'N' Roll To You* and subsequently played on the *Revenge* album. We were trying to be respectful

of Eric (Carr)'s condition. Obviously he was more than a member of the band, he was our friend. But we're continuing.

**HP:** You say you're trying to top the older stuff. What albums are you using as your criteria?

**GS:** Bob Ezrin was brought on as producer, because *Destroyer* in some fans' minds, is the epitome of a Kiss record. Certainly there are songs off that record that have lasted longer than a lot of other material. The quality of *Destroyer's* songwriting is what we're trying to beat. This album isn't *Destroyer*. We're not trying to copy that in any way, shape or form. *Revenge* is a very powerful, guitar driven record.

**PS:** We pushed ourselves on *Destroyer* to play better and to do things that weren't quite as easy. On *Revenge*, it's been another test to push ourselves, our ability, our musicianship and our writing. **Bruce Kulick:** The *Hot In The Shade* tour was really special, it made us realize that a lot of classic Kiss stuff really had a certain direction that, at times, we depart from. *Revenge* is in that direction; tough, tight, riff songs that reflect us. Having Bob Ezrin there, someone who knows the heart and soul of Kiss very well- we always say he's done the best and the worst Kiss albums- is very helpful. He knows what we're striving for. And you know something, I don't think I've ever done so many guitar parts to make it right.



## REVENGE IS SWEET

Following Tragic Death Of Eric Carr, Legendary Rockers Return With *Revenge*.

BY JODI SUMMERS

black 10 gallon hat, and he looked positively huge. "Coffee," he groans as he slides into a booth by the window. Without much prompting, he whips out a picture of his son, Nicholas. In Simmons tradition, he's naked. "I'm going to have another one in July," Gene announces proudly. Nicholas' mother, actress Shannon Tweed, is pregnant again.

Guitarist Bruce Kulick saunters in, dressed in black leather, content and pleasant as always. He's a happy newlywed, but children are not in the picture at the moment. Instead, Bruce opts for a hamburger.

Lastly, Kiss co-founder and chronic bachelor, Paul Stanley makes an entrance. He too hides under a 10 gallon hat, but unlike the villainous Gene, Paul has on a teal leather blazer. He's smiling and as enigmatic as ever. Now that Paul has arrived, the fret wielding members of Kiss are ready to talk about their 24th musical masterpiece, *Revenge*.

**Hit Parader:** How are you handling the tragic situation with Eric Carr?

**Paul Stanley:** We weren't able to speak to Eric. Any information came through his father. The last we heard was that Eric had a cerebral hemorrhage and surgery following that.

**Gene Simmons:** This started a while back. When Eric got sick initially, he had

**HP:** Was Peter Criss ever considered for the drummer's slot?

**PS:** We thought about it briefly, but Peter was not a viable alternative for us.

**HP:** How did you feel playing with Eric Singer?

**GS:** Tremendous. It felt right.

**HP:** How is Kiss' mental health at the moment?

**GS:** We've grown a lot closer. A lot of the past records have all of us working on our own, and then getting together as a band, but this time we've been together at rehearsals with our producer Bob Ezrin, working material out. We'd play our ideas, and somebody would say, "This is too fast," or "Stick this lick in." In one of my tunes, Paul said, "The B section is okay, but why not add two or three more chords and make this part a little longer." The songwriting process really goes back to an earlier period when we did songs like *Firehouse*, *Black Diamond* and *Cold Gin*.

**PS:** We thought about the best stuff we've done in the past and used that as the standard we have to top. To date, *Revenge* has taken a year. We wanted to do the best we could. We wanted to push ourselves. We wrote a lot of songs, and if one person didn't like the song, it was thrown out. *Revenge* has really been a commitment to make an album of blood, sweat and tears. It's been a tough album; we've busted our asses.

**HP:** What are some of the new songs and who did you write them with?

**PS:** *Do You Want To Touch Me Now* I wrote with Snake from Skid Row. There's a real good feel on this record, real real good. We also wrote some material with Vinnie Vincent.

**HP:** Vinnie Vincent?

**PS:** Vinnie has paid for any mistakes he's made in spades. Vinnie's done some things that he regrets, and you don't turn the knife in somebody. He's a great songwriter and there's great chemistry. The word there again is chemistry. We got together, buried the hatchet and got to work. Vinnie co-wrote four songs on *Revenge*.

**BK:** There was one song Gene just wasn't happy with, it's called *Unholy*. We wanted it to relate more to the lyrics and Vinnie did that. It's an odd thing for me to have this other past Kiss guitarist around helping out, but we realize we're all committed to the same thing, making a great record. I really dug him. I wasn't into copping a stupid attitude that's going to hurt everybody, especially the fans.

**PS:** We even did a couple of demos where Vinnie would come in and show Bruce what he played. That's been fine. All we've been concerned with is making a great album, not ego bullshit, not rock star bullshit. The music's got to do the talking.

# KISS



## HIT PARADER

# LILLIAN AXE

## ON THE CHOPPING BLOCK

Hard Luck Rockers Turn Their Fortunes Around With **Poetic Justice**.

According to guitarist/songwriter Stevie Blaze, inner strength is the key to Lillian Axe's survival. After two albums with a major label, and endless months on the road, the band found themselves in need of a new label, new management, and new members. While such odds could have marked the end of an era for Blaze, vocalist Ron Taylor and guitarist/keyboardist Jon Ster, in this case, it was actually a much needed new beginning.

"I'm now the new optimistic person everyone says I am,"

Blaze remarks. "I feel fortunate to have been able to put out two records and make music. My bitterness is that no one got to hear some really good songs that could have meant something to them and stirred their emotions. I can appreciate someone saying they aren't moved by what we do, but I can't appreciate that they don't hear it at all because of business reasons."

"Nobody did anything mean to us, but a lot of involved parties were negligent and didn't take care of the band. That affects a lot of people; us, our families, our fans. Everyone got hurt. Fortunately, I'm writing better songs as a result, and we'll be able to handle any situation that's put in front of us. I don't hold any grudges."

Although their last album, **Love And War**, was released in 1989, it wasn't until April, 1991 that

Lillian Axe was completely stable. By this time, they had recruited former Dirty Looks drummer Gene Barnett and Bang Gang bassist Darrin Delatte, whose band used to open for Blaze, Taylor and Ster. They found a new management home, and landed a record deal with Grand Slam. The label's first move was to release an introductory compilation (1987-1989) **Out Of The Darkness Into The Light**, featuring ten tracks from the previous albums. To open the new year, the group's third recording, **Poetic Justice**, was on the racks.

Unlike many of their colleagues who unwillingly follow the

trend of outside writers and musicians, Blaze insists that Lillian Axe will keep an in-house approach. "I don't concern myself with what other bands do," he remarks. "I'm concerned about what we do, and being honest about it. I look at long-term goals, and I believe we can continue what we're doing for many more years. There are one-hit wonders, but if I wrote a song with someone and it turned out to be a hit, I wouldn't feel like I was selling out. We had a keyboard player assist us

on the first two albums, and that's fine when you acknowledge it. But not letting fans know, and playing live to tapes totally screws people over. We've never used DAT machines or samplers, and we never will."

It is this attitude that has won the group such tremendous support and accrued fan club membership in excess of 5000 - without a hit single, platinum album, or at one point, a record deal. Blaze attributes this to the fact that, "Fans can feel that this band is not phony. We're very reachable. After every show, we talk with people and take the time to meet everyone."

Blaze vows that he "will not be screwed over by anyone ever again," and seems confident that the threat of shady business no longer clouds Lillian Axe's future. His original thoughts about the group are intact, and because of this focus, he says the band is not in a state of flux trying to find their identity.

"We're not in a position

of trying to find out what Lillian Axe is," he asserts. "We knew what we were about from the beginning, and that hasn't changed. A lot of groups go with the flow, and while I do appreciate Soundgarden and Nirvana, I'm not going to try to write songs like theirs, because that doesn't define us. **Poetic Justice** is an extension of our other albums - better material, but in the same vein. I see us experimenting, but not changing direction. We're not going to become chameleons. We know who we are."



Lillian Axe: "We don't hold any grudges."



# 20 YEARS OF METAL HALL OF FAME

**L**ita Ford is ridin' high again. With her latest LP, *Dangerous Curves*, returning this blonde bombshell to the top rankings of the metal hit list once again. It seems as if the well documented trials and tribulations Lita's life has gone through over the last year have made her stronger- both creatively and emotionally. During that period Ford lost her mother, changed managers, suffered through a painful divorce and battle against the demons of drink. Today, however, clean, sober and single, she is the Metal Queen once again. Recently we caught up with Lita as she tore across the nation on a special club tour supporting her latest album.

to use- than the *Lita* album from a couple of years ago, and that one sold over a million copies. I'm just making music that I'm happy with. I'm not trying to make some sort of social statement with my music. I like it, and a lot of fans like

everything is back on track this time. We've got a hit with *Shot Of Poison* and the label is pulling out all the stops to make sure the record happens.

**HP:** Some people were surprised that you did a club tour soon after *Dangerous Curves* was released. Why did you do that after you've been in arenas and theaters in recent years?

**LF:** The simple fact is that the economy sucks right now and I'd rather be in a sold out club than a half filled arena any time. I'm not embarrassed by playing in clubs, in fact, I've enjoyed every moment of it. I've got a great band out with me, including Jimmy DeGrasso on drums and Tommy Caradonna on bass who were recently in White Lion. I've also got David Ezrin on keyboards and Joe Taylor on guitar and together we smoke!

**HP:** How difficult is it traveling on the road with all those men?

**LF:** Tough? I love it! They give me my space and my privacy when I need it, but we have a great time. They've helped me get over certain insecurities I've had about the road and about performing, and that's wonderful.



## TOO HOT TO HANDLE

### Lovely Lita Hits The Road To Support *Dangerous Curves*.

BY ANDY SECHER

**HIT PARADER:** Lita, about the only criticism tossed your way recently is that *Dangerous Curves* may be too commercial. How do you feel about that?

**Lita Ford:** That's certainly not something that's gonna upset me. I went into the studio this time determined to make the best album I could. I'm not one of those people who's happy when they feel they've made a great record only to find out that it didn't sell. I like selling records. Most of my favorite bands have also been very successful. Being a cult hero is great- it's just not one of my goals. I worked with writers like Jim Vallance- who co-wrote the first single, *Shot Of Poison*- and his track record for writing hits is pretty amazing.

**HP:** But there are those who'll say you've lost some of your hard edge.

**LF:** I don't think this album is any softer- if that's the word you want

it. That's really the important thing.

**HP:** Your last album, *Stiletto*, didn't sell as well as the *Lita* album you mentioned earlier. Why?

*"I've always  
had  
stage  
fright."*

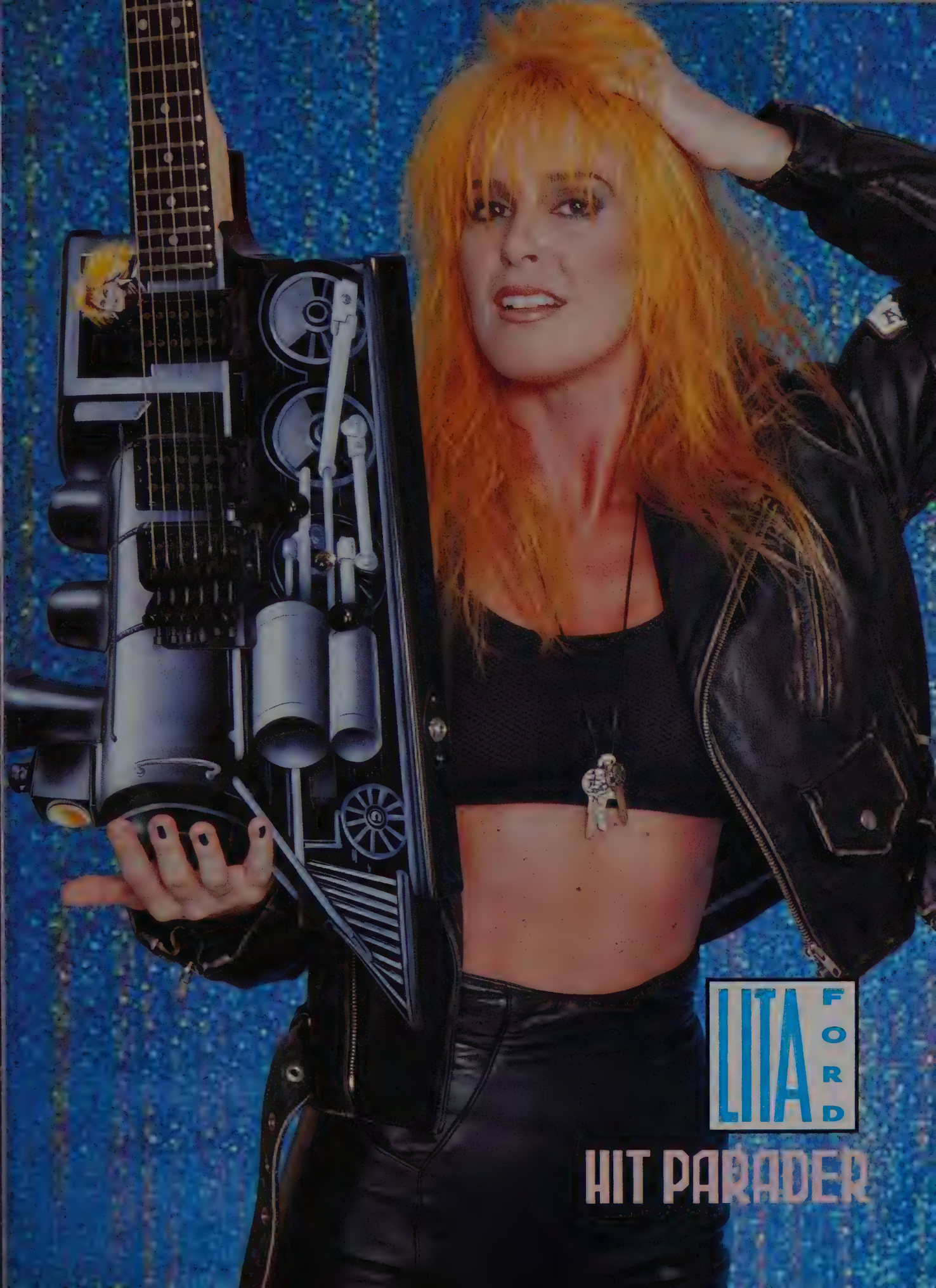
**LF:** There were a lot of reasons for that. I really didn't have a big hit single on it. There was *When I Close My Eyes Forever* on the *Lita* record, and that really helped push the record over the top. There were also a lot of changes going on at my record label at the time the last record was coming out. I think that had a lot to do with it too. But

**HP:** What kind of insecurities could you still have after performing on stage since you were 15?

**LF:** I've always had a little stage fright, which is why I would always take a swig of Jack Daniels before going out there. I'm not doing that anymore. I've given up drinking because it's better for me and much better for my voice to be sober. Those guys have given me the kind of security I need to go out there without any crutches.

**HP:** So after all the difficulties you've had recently, it seems like things are working out just fine.

**LF:** Ain't that the truth (laughs). I'm just enjoying all the good things that are happening because it has been a rough year. But it's true what they say; when you've had a little bitterness in your life, you appreciate the sweetness that much more.



LITA FORD

HIT PARADER

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2668 NAPALM DEATH Scum  
2503 NELSONS Album Photo  
2502 NELSONS Group Shot  
2674 NINE INCH NAILS Logo  
3033 NINE INCH NAILS Sin  
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2648 OBITUARY Cause Of Death  
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2332 OVERKILL Birth Of Tension  
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If Guns N' Roses were a TV show, they'd unquestionably be a soap opera. If they were a theatrical presentation, they'd be a Greek tragedy. And if they were a movie they'd most likely be one of those bizarre Fellini flicks. Never in the long and often glorious history of rock and roll has there

So what's really going on with Guns N' Roses? Does anybody—including the band members themselves—really know? Even when this intrepid correspondent recently was able to converse with both Slash and Duff McKagan, more questions were raised than answered. Both seemed to avoid discussing the band's internal strife at almost any cost, preferring instead to focus any and all conversation on the band's chart topping albums, *Use Your Illusion*, I and II. However, reading between the lines does give an idea of what might really be at the heart of the latest Guns fiasco.

"People seem to criticize us no matter

it's safe to say that each member of the band has put away a neat \$10 million over the last year alone! Even after shelling out \$7 million to split from their former manager and another million in legal fees for a variety of problems, the Top Gunners won't need any charity benefits done in their honor, at least not in the immediate future.

"Money doesn't inspire us," McKagan said. "We've stayed true to our roots, and that's what really matters. There's no question that this is a very volatile band—we always have been and we always will be. That's just the way it is. What goes on inside this group can get very frustrating at times. I try not to let it get to me, but

# GUNS N' ROSES

been a band this consistently unpredictable, this outwardly outrageous and this hell-bent on apparent self-destruction. It's almost impossible to keep up with the comings and goings in the Gunners' world from day to day. While vocalist Axl Rose, guitarist

## TONS OF TROUBLE

every once-in-a-while it does. I'll end up in a fight somewhere, and that's okay—it gets all my anger out."

Another way that both Slash and Duff attempt to maintain their sanity is by working outside of the Guns N' Roses sphere. Slash has recently guested on albums by everyone from

### Internal Strife Remains As Gunners Continue On Tour.

by Dimitro Fabiani

Slash, drummer Matt Sorum, new guitarist Gilbey Clarke and bassist Duff McKagan have done their best to keep a tight lid on press leaks, the stories that do filter out are virtually assured to awe and astound. Is Izzy Stradlin in or out of the band? Did Axl push Matt Sorum too far, causing a "delay" in the group's much ballyhooed U.S. tour? Has another monster-sized rift developed between Axl and Slash?

Depending on whom you ask, all of the above rumors seem based more on fact than fiction. There's no question that there's major chaos going on inside the band at this very moment. When they announced their tour delay last October, it was due to what was termed "fine tuning within the band." Anyone with a brain, however, knew that there was much more to the story than that. Only weeks before, stories spread like wildfire that Izzy, never one to enjoy traveling, had either bowed out (or was kicked off) of the group's tour. Then came the stories that Matt Sorum's tenure with the band may be short lived due to pressures placed upon him by a certain Mr. Rose. Then came talk of the now drug-free and clear-headed Slash trying to calm Axl down—only to discover that Rose would rather fight than change his arrogant attitude.

what we do," Slash said. "Look at the album. We knew we wanted all the material out and we didn't want to jam all of it on one very long album. Not only would that have been real egotistical, but releasing it as a two CD package would have put a real heavy financial burden on the fans. We figured by putting the songs on two separate CDs, we'd give 'em a break. They're not being forced to buy both of 'em at the same time. But we're still being criticized for that. I've heard people say that stores are getting full price for each CD— and that we released 'em that way to make more money. Wrong! We were expecting some kind of backlash because it took so long to get the albums out— but that really hasn't happened. We're always ready to accept whatever happens to us. We'll just keep doing whatever we want. We certainly aren't doing anything for the money, like some other bands I could name."

Whether they're in it for the bucks or not, there's no question that despite all their recent trials and tribulations, Guns N' Roses are one very rich bunch of rockers! With sales for the *Use Your Illusion* discs already past the eight million level, and receipts from their world tour raking in another four million bucks (just think what those would be if they hadn't delayed their most recent U.S. road trek),

Iggy Pop to Michael Jackson while Duff continues to work on a solo album he hopes to release within the next year. Tentatively titled, *Believe In Me*, the disc will be a far cry from the manic intensity of *G N' R*, but for Duff its release will be something of a rock fantasy fulfilled.

"Believe it or not, I've been wanting to make an album on my own since I was 15," the bassist said. "The rest of the band knows about it, and they've actually been a big help to me. They understand that as a bass player— even in a band like Guns N' Roses— I can sometimes get a little overlooked. But I'm not doing this to feed my ego, it's more a chance to play some music that I know would never fit into Guns N' Roses. I'm going to work on it every chance I get, and I'd like to see it come out sometime soon, maybe in late spring."

"When you play on other people's records, you don't have the same kind of pressure you have when you're working with your own group," Slash added. "But on the other hand, you've got to make yourself available on somebody else's schedule. That's not always easy. I think I can speak for everyone in the band in saying that no matter what we do on our own, Guns N' Roses is still what matters most to us. It's still home."



**HIT PARADER**

# 20 YEARS OF METAL HALL OF FAME

**B**lack Sabbath. Is there a more instantly recognizable name in the metal kingdom? For more than 20 years this classic British band has rocked and prospered, surviving numerous incarnations and countless personnel changes. To even attempt to name the players who've passed through the self-proclaimed Princes Of Darkness since their 1970

two head-strong rockers couldn't agree on anything; Iommi felt Dio was trying to take over the band, while Dio insisted that

another. I look back on my first stint with Sabbath very fondly. The personality conflicts had our intense desire to create great music at their root. I'm quite happy to be back as part of Sabbath because this is a band with great tradition and great musical skills."

Among the "traditions" that Dio alluded to are the rumors that both he and Iommi like dabbling in, shall we say "the Dark Side". While neither rocker has ever openly admitted that they explore so-called Satanic rituals, both do acknowledge a fascination with the occult. Those interests have served as the foundation of many classic Sabbath metal anthems, and while Dio makes light of any insinuation that he- or Iommi- is into Satanic worship, he does acknowledge that Black Sabbath works in some strange and mysterious ways.

## To Hell

# Black Sabbath

formation would be an all-consuming task for a team of rock scholars. Yet through all those changes, one constant has remained, guitarist Tony Iommi. Today, Iommi is a happy man. Not only has Sabbath returned to the record label of their birth, Warner Bros., after six years of wandering through a maze of smaller, less efficient organizations, but they've also reunited one of their most potent lineups. No, original vocalist Ozzy Osbourne hasn't returned, but another prodigal son, Ronnie James Dio, has. Joining Dio and Iommi in this latest Sabbath incarnation are original Sabbath bassist Terry "Geezer" Butler and long-time Dio cohort Vinny Appice on drums.

"It has been interesting," the surprisingly low key Iommi said. "To get this lineup together, and to make the kind of music that we've been able to make over the last few months has been simply incredible. Working with Ronnie again has been a revelation. His time in

## And Back

"I only practice Satanic worship on Thursdays," Dio joked. "That's rubbish of course. The whole topic of 'Black Magic' and subjects like that seem like they're holdovers from another era. Aren't we past that yet? I think that's always been part of Sabbath's mystique, but that's about it. Personally, I feel much more comfortable talking about how many wins the Lakers will have this year. When I'm writing songs, I'll probably have a sporting event on the TV- not some religious service. Tony and I both do like to work late at night. I'm an insomniac. But I'm not freaky and I'm not manic. I am aggressive to a fault. I'm probably the most intense person you'll ever meet."

It is that intensity that is propelling Sabbath's new music ahead. While the disc is still not due out for a few more months, the songs that have already been recorded reflect the power, passion and anger that has always been the trademark of the band's best work.

## Ronnie James Dio Rejoins Legendary Unit As New Album Is Completed.

Sabbath was marked by two of our best albums (*Heaven And Hell* and *Mob Rules*) and I think the music we're making now picks up where those left off."

Certainly those metal fans who've followed the Sabbath story over the years are somewhat surprised that Dio and Iommi have decided to work again. The feud the pair had at the time of Dio's departure from Sabbath in the mid-'80s has become part of metal lore. It was widely reported at the time that the

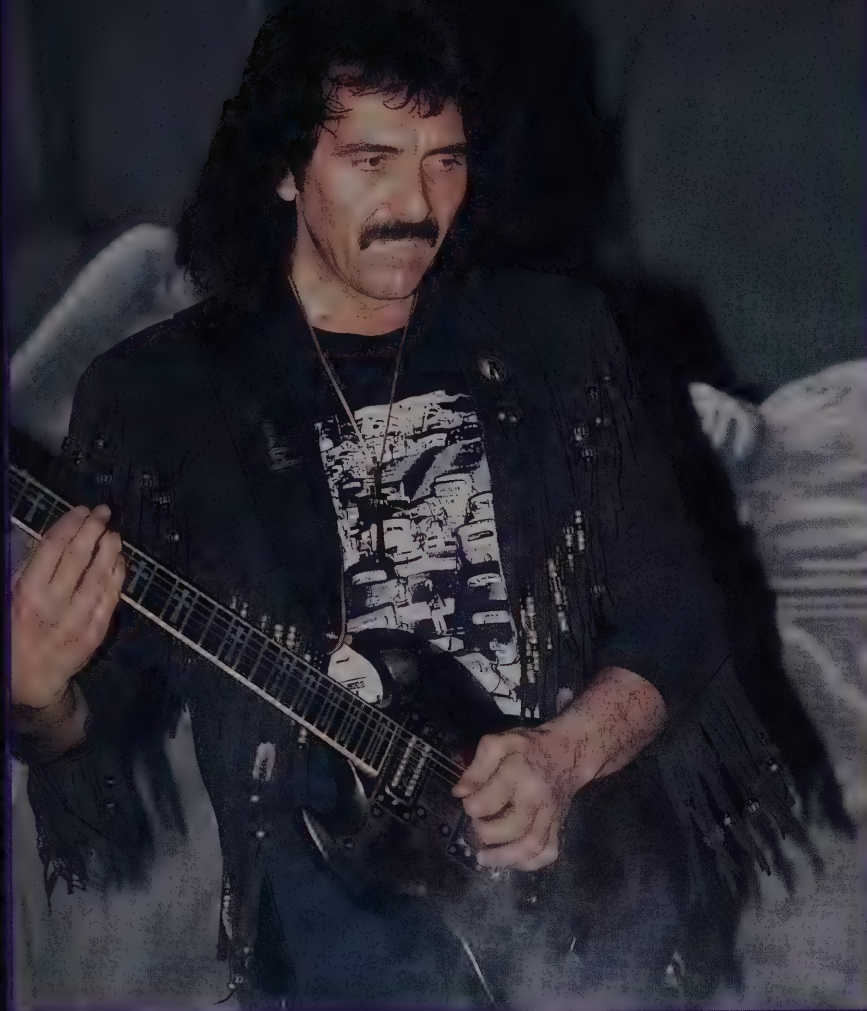
Iommi was out to get him- even going so far as to state that the guitarist purposely misspelled his name on the band's live album. Evidently, time, and the fact that neither Sabbath's or Dio's careers were headed in an upwardly mobile direction allowed the two to patch their differences and rejoin their creative forces.

"There were many things said at that time," Dio explained. "But I think Tony and I always had a respect for one

With Appice and Butler laying down rhythms so solid you could build a skyscraper on top of them, and Dio's unmatched vocals cutting through the instrumental barrage provided by Iommi's heavier-than-hell riffs, Sabbath '92 promises to be one of the band's most exciting and successful incarnations yet.

"This is a Black Sabbath album," Dio

BY WINSTON CUMMINGS



backward. You could never figure it out. It was just our attempt to annoy all those people who were saying that 'backward masking will make your children grow horns.' We just decided to have some fun with it and fake people out. I don't think Tony would ever have such a fun-loving attitude towards any-

**Tony Iommi:  
Still practicing  
BlackMagic?**

thing. He's got a sense of humor but not towards Sabbath's music. He knows what this band represents to the millions of fans who've bought the band's albums and come to the shows over the years. He would never make light of that- and neither would I."

**Ronnie James Dio: "Tony  
and I always had respect  
for one another."**

said. "That's really all that needs to be said. "We're not concerning ourselves with trying to fit into any radio format, but Sabbath never did. I'm sick and tired of getting kicked in the butt because the long pieces you record aren't accessible enough. Well I'm sorry about that, but this band has to live within its own metal means. We know the way things should be- which is the way we want them."

One of the topics that has continually been at the center of Dio's career, whether it was when he was part of Sabbath, Rainbow or fronting his own band, has been the subject of "backward masking," that controversial practice of placing "hidden messages" on albums. Judas Priest went to trial last year in Arizona over a supposedly hidden message that propelled two troubled youths into shooting themselves. While Dio ducked the question of whether or not there will be such studio effects on Sabbath's latest effort, he did acknowledge that he has practiced "backward masking" in the past.

"On my first two solo LPs there was some backward masking," he admitted. "What we did was take a phrase and we backward masked the first word, and then forwarded the second word. So if you played it backward or forward, you always got one of them



# HANGIN' OUT WITH THE KINGS OF ALTERNATIVE METAL

**O**ver the last two years, an explosion has taken place within the metal world that has seen "alternative" metal bands like Soundgarden, Faith No More, and most recently, Nirvana, make an incredible impact on the rock masses. These Seattle-based bands share an intensity and vision, but each has brought their own unique style to the fore; they are the kings of alternative metal.

PHOTO: MARTY TEMME

PHOTO: ANTHONY CUTAJAR



**Soundgarden's Chris Cornell:** Their latest LP, *Badmotorfinger*, has cemented their stellar reputation.



**Nirvana's Kurt Cobain:** They came out of nowhere to hit the top of the charts with their first album.



**Alice in Chain's Layne Staley:** The massive success of their debut LP, *Facelift*, surprised many within the metal community.



**FAITH NO MORE**  
**HIT PARADER**

# 20 YEARS OF METAL HALL OF FAME

## It's Round Two for Slaughter.

Unless you've been living in a cave somewhere for the last two years, you're well aware of the incredible success story that vocalist Mark Slaughter, bassist Dana Strum, drummer Blas Elias and guitarist Tim Kelly have created. Their debut LP, *Stick It To Ya*, sold over two million copies while spawning a string of hits including *Fly To The Angels* and *Up All Night*. But that's all ancient history as far as Slaughter is concerned. Now their attention is focused on their second album, tentatively titled *Pandemonium*, which promises to take these Las Vegas sharpies to the very pinnacle of rock's ladder of success. Recently we caught up with Dana Strum, who doubles as the band's producer, to discuss the latest develop-

the songs are better, and we're taking a lot more chances. We've all improved so much as musicians after being on the road for 18 months, that there's naturally going to be a bit of change between the records. This album is a proving ground for us; we want to show the people who only think of Slaughter as an MTV band that there's a lot more than that going on here. We're looking for validation.

**HP:** But aren't you concerned that by changing your style you'll leave a segment of your audience behind? That's what happened to Skid Row.

**DS:** I really admire Skid Row for what they did on their second album. They made a great album that they felt really represented what they were as a band. But on the other hand, I'll state loudly and clearly that we haven't left our audience behind at all. We have three ballads on this record, and they're the best ballads we've ever done! Any one of them blows *Fly To The Angels* away. There's *Days Gone By*, which is really just a much more elaborate version of *Fly To The Angels*, it's our *Bohemian*

songs like *Freebird* and *Stairway To Heaven*, classic songs. We think we've got one in *Times They Change*. Some of the others are *Reach For The Sky*, which is one of the nastiest songs on the album, and *Shake This Place*, which is a straight-up rocker dedicated to all the people who wanted to tear the roof off of every hall we played last time.

**HP:** Has success changed the band's attitude towards music?

**DS:** Yeah (laughs.) Last time we wrote the album in Mark's bedroom, this time we graduated to the living room. The only difference was that more people stopped by while we were writing to say 'hi'. A lot of 'em had heard that Mark lived in that house, and they came by just to see if it was true. So we had a few more interruptions, but we didn't care. If anything, our attitude was more intense this time. We knew that we owed our fans a lot, and every note

# SLAUGHTER SET TO EXPLODE

BY ANDY SECHER

Hard Rockin' Quartet Prepare To Release *The Wild Life*.

ments in  
the world of  
Slaughter.

**Hit Parader:** So Dana, is it *Pandemonium* or not?

**Dana Strum:** We'll probably be arguing about that right up until the moment the album is released. That has been the working title of the album, and it's a good bet that it'll be the one we go with. But we may go with *The Wild Life*, which happens to be one of our song titles. *The Wild Life* kind of sums up a lot of what goes on around Slaughter, and it's a great song too! It's going to be a tough choice for us.

**HP:** Is this album a continuation of the music presented on *Stick It To Ya*?

**DS:** There's a lot of growth evident on this one. The guitar sounds are nastier,

*Rhapsody.*  
And there's *Real Love*, which deals with honest feelings, but with a hard edge. We've been true to ourselves, but we know what we owe to the fans out there—we owe them everything! We knew we couldn't let anybody down with this album, and I don't think we have.

**HP:** We've discussed the ballads, but what are your favorite rockers on the album?

**DS:** First off, let me tell everyone that we have 15 songs on this album, so there really is something for everyone. We wrote 25 songs for it, and actually recorded 18. And some of the best songs are the three that didn't make the record! One of the big guys from our record label wants us to release one of those songs as a single. But among the 15 songs that made it are the best songs we've ever done. There's *Times They Change* which is more than six minutes long. It has a number of different time signatures and it's going to be the center-piece of our live show for years to come. We grew up on

we played  
we asked ourselves  
"What'll they think of that one?" But we believe that if it turns us on, it'll turn the fans on too.

**HP:** We know that *Stick It To Ya* was recorded fairly inexpensively. Did you try to keep the costs down this time as well?

**DS:** I've been a producer for a long time, and I make records a certain way. I love producing, and to be honest with you, I was ready to stop playing music a few years ago until I heard Mark's voice. I was ready to go into production full-time then. So what I'm saying is that I'm not changing my production style just because we may have a few extra dollars this time. In fact, we did spend a little more on this record, but not that much more. Once you get past a certain point, you're recording for your own ego—not for the fans. The fact is that this record does sound better than the first one—we did learn a lot. But we kept it very raw in the studio; we like to keep it exciting. By doing that we've ended up with what we think is a great record. All we know is that if the fans are hungry for some rock and roll, we're ready to feed their appetite.



**SLAUGHTER**  
**HIT PARADER**

# 20 YEARS OF METAL

## A SPECIAL REPORT

BY ROB ANDREWS

**H**eavy metal has grown to become the most popular, most lucrative and most controversial musical form in the world. To the millions of fans who love the power, energy and excitement of the genre such information is certainly not news. But over the last 20 years metal has experienced a growth previously unprecedented in the long annals of popular music. Sure, we know that the roots of metal stretch back beyond the 20 year mark- that founding fathers like Jimi Hendrix, Cream, The Yardbirds, Deep Purple and Led Zeppelin were cranking at "10" by the late '60s. But it seems as if the form really began to take off some 20 years ago, when artists like Aerosmith and Kiss joined the battle, adding a much needed dose of theatrics and American know-

### Hit Parader Gives A Salute To The Music That Shook The World!

"I remember seeing Deep Purple when I was a kid," Metallica's Lars Ulrich added. "I snuck into one of their shows, and saw Ritchie Blackmore on stage. It just blew my mind."

Unquestionably, the power of metal's first generation of heroes inspired the bands that would follow- groups like Def Leppard, AC/DC, Judas Priest and Iron Maiden, who would spearhead the European metal assault in the late '70s and early '80s, and bands like Van Halen, Motley Crue and Ratt that would play a similar role on this side of the Atlantic.

Certainly the 1 minute, 42 seconds of Edward Van Halen's seminal guitar solo *Eruption*, served to inspire a generation of axe slingers as nothing had before.

"There was nothing like that first Van Halen album," Guns N' Roses' Slash said. "I used to play that one all the time. I think every young guitarist tried to copy

Eddie's playing at one time or another."

As soon as one form of metal caught the public fancy, it seemed

PHOTO: RICK GOULD/MCP



Def Leppard's Joe Elliott: His band helped pioneer the New Wave Of British Heavy Metal in 1980.

PHOTO: CHRIS WALTER/PHOTOFEATURES



Kiss: When they hit the scene in the early '70s, they brought a much needed dose of theatrics.

that a new style would emerge. As the "mousse abuse" set began to run wild in L.A., a few miles up the coast in San Francisco, Metallica was launching a musical revolution. By stripping the music back to basics, and tossing the fancy costumes and the stage makeup in the trash, they single-handedly brought metal back from the precipice. Their war was soon joined by the likes of Megadeth, Anthrax and Slayer, all of whom brought their own unique elements to the rock wars.

PHOTO: NEIL ZLOZOWER



**LED  
ZEPPELIN**

**HIT PARADER**

**JAMES  
HETFIELD**

**HIT PARADER**

Of course, at the same time the next generation of "classic" metal acts were being spawned, with the likes of Guns N' Roses and Skid Row taking the form to new heights in both an artistic and commercial sense. By drawing on metal's heritage, then adding their own special twists to themes as old as music itself, these bands emerged with a unique hybrid that won them acclaim from both fans and the media.

"Man, I grew up listening to Priest, Purple and Metallica," Skid Row's Sebastian Bach said. "That's real heavy metal; not that pretty boy crap. Anybody

with long hair and a pretty face can sing a ballad and make lots of money- but that's not heavy metal."

Despite continued warnings from so-called industry "experts" that heavy metal is once again near death, it would seem that rarely has the form been healthier. Yes, there are too many bands on too many record labels, and too frequently great bands get lost in the shuffle as magazines, the radio and MTV fight to see who they can turn into "The Next Big Thing". But with new bands like Nirvana, Queensryche, Trixter, Slaughter, Soundgarden, Warrant and

Alice In Chains joining the likes of Ozzy Osbourne, Lita Ford, Kiss, Aerosmith and Bon Jovi in the recording studio and on the road over the upcoming months, metal has once again proven not only the staying power of its stars, but its lasting appeal to the fans.

"Metal will never die," Ozzy Osbourne said. "I was here when the whole damn thing started, and I'm still here today. I get such a kick out of seeing all these young bands playing with the same energy and conviction that I had 20 years ago. It's amazing. All I can say is 'Long Live Heavy Metal.'"

And, of course, as long as there is heavy metal, there will be **Hit Parader**. Not to blow our own horn (but if we don't who will?), we were the world's **FIRST** all-metal magazine. While some of our competitors were still

**Guns N' Roses' Slash: His guitar work helped propel them to unprecedented heights in the late '80s.**

filling their pages with the latest exploits of Genesis and Bowie (and still offer to fill you in on The New Kids On The Block), and other so-called metal magazines were little more than a dream in some publisher's cash-crazy mind, **Hit Parader** was delivering the goods. Who gave Van Halen their first national cover? Who provided Motley Crue with their first color feature? Who (though they'll never admit it) was the first magazine to put Guns N' Roses on the cover? The answer to all of the above questions is **Hit Parader**. Now before our ego begins to run away with itself, let it be said that the thrills-a-minute metal maelstrom makes keeping **HP** one step ahead of the competition a relatively easy task. Not only were we the first... but we think we're the best! While our competitors choose to kiss the butts of every Rock God they meet, we choose to keep a healthy perspective on things. Hey this is rock and roll! All we can say is that we promise you, our faithful readers, that as long as there is heavy metal, **Hit Parader** will be there covering it. We've done it for the last 20 years, and we'll do it for the next 20!

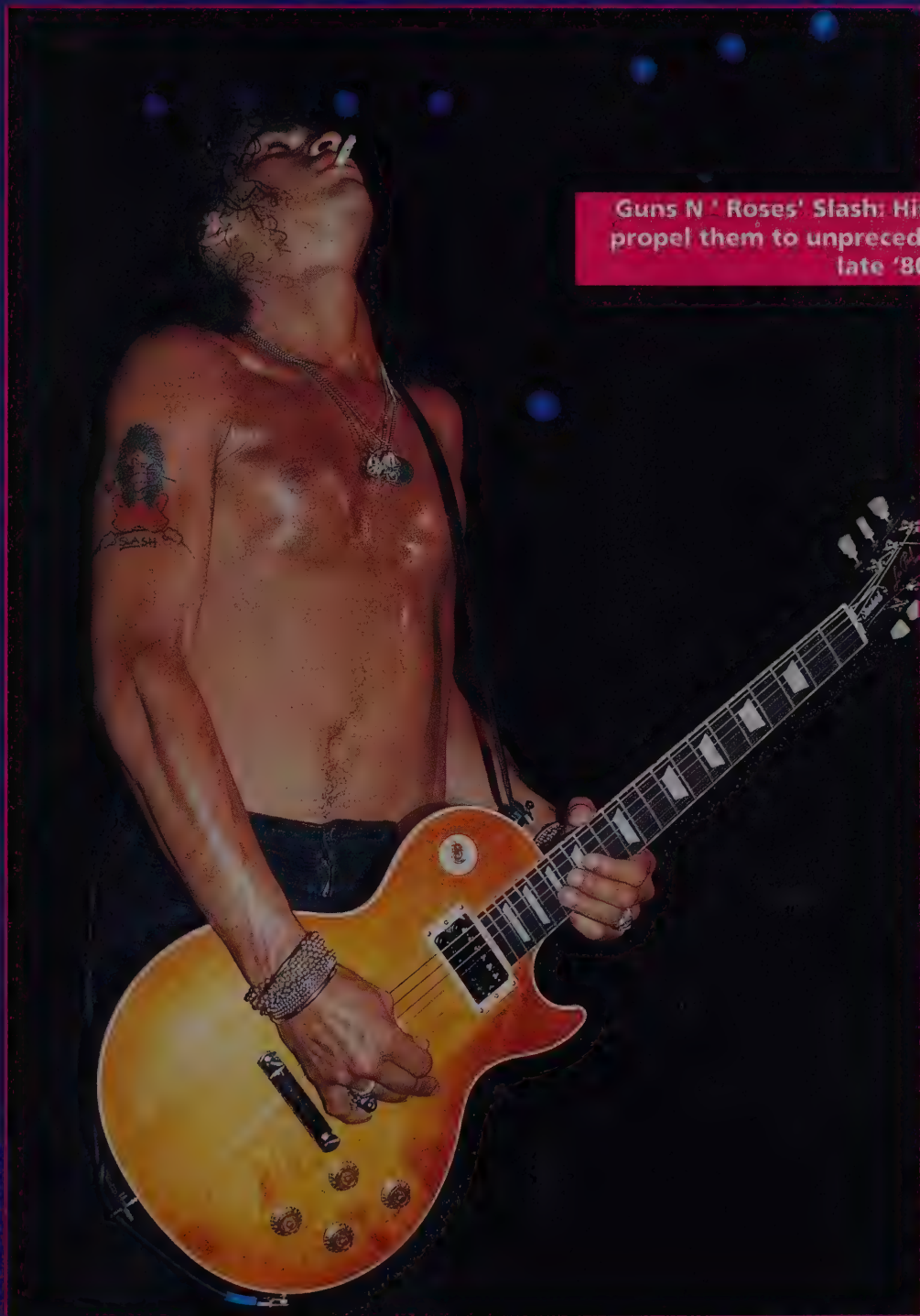
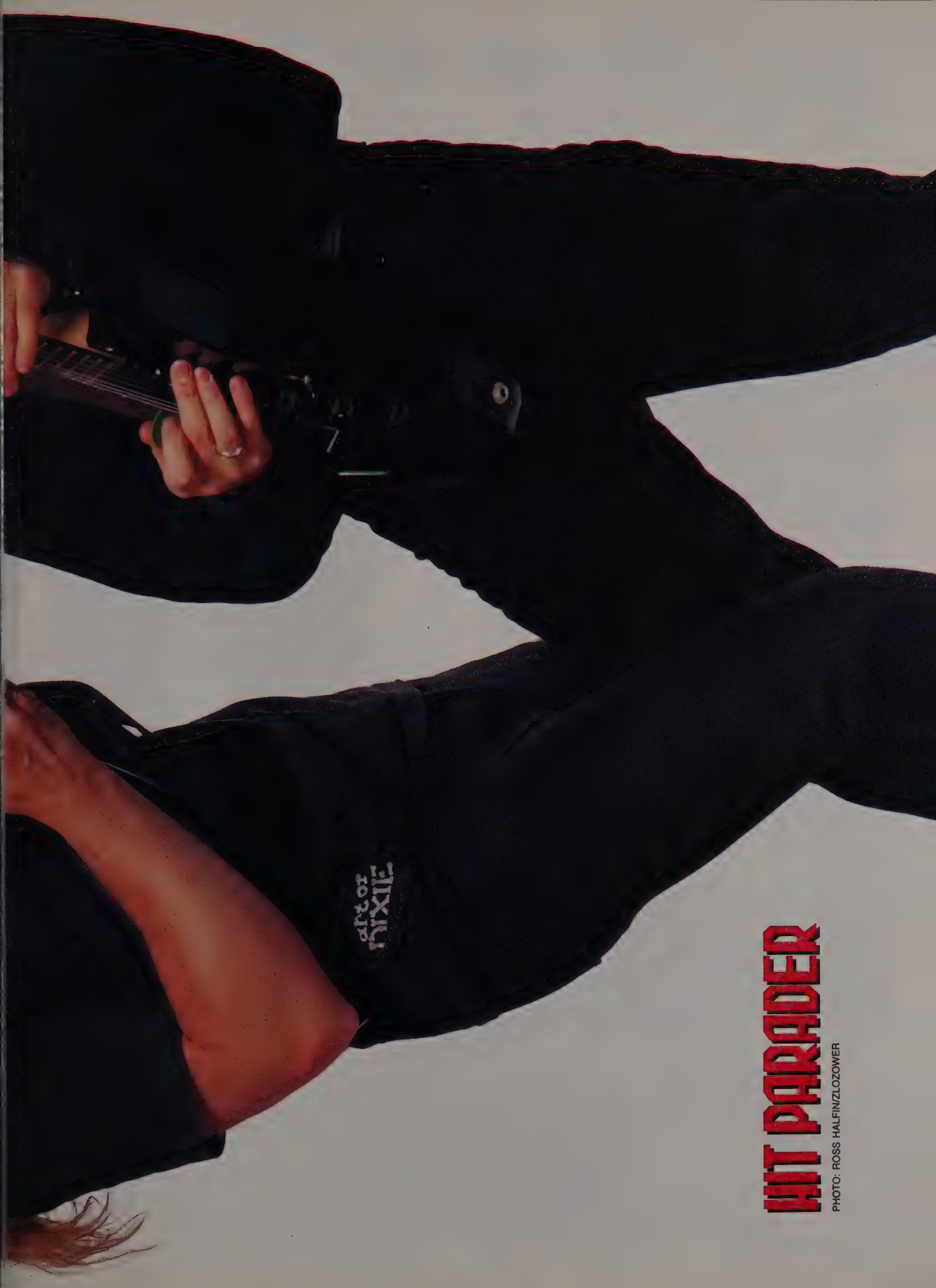


PHOTO: NEIL ZLOZOWER



**METALLICA**



# HIT PARADER

PHOTO: ROSS HALFINZLOZOWER

20 YEARS OF METAL  
**HALL OF FAME**

# OZZY OSBOURNE

## A TALK ON THE WILD SIDE

**The Metal Madman Admits That He May Not Be Saying Goodbye.**

BY ANDY SECHER

**L**ock up the kids, hide your money, protect the innocent... Ozzy's on the road again! Yes, heavy metal's favorite madman has hit the tour trail bringing the insanity of his "Theatre Of Madness" to arenas around the world. But this time there's a twist. Not only is Ozzy clean and sober (we've all heard that one before), but this time he's also in the best shape of his life. He's given up drinking, drugging, eating meats and other high cholesterol items. In fact, his only vices these days may be his con-

did you do it, and how?

**Ozzy Osbourne:** I get out of bed every morning and I do 500 situps. I go to bed at night dreading the torture that I know I'm going to put myself through in the morning, but I get up and do it. Then I go on my Lifecycle for 30 minutes. I've dropped my weight from 193 to 145. People see me and they think I may be sick - that I might have AIDS. But actually,

am I still here?"

**HP:** When you ask yourself that question, what answer do you come up with?

**OO:** Maybe I'm here to carry some kind of a message. I mean every single day of my life up until last May I felt like I was going to die. There were days when I just was totally sick of this earth and I actually



**Ozzy: "There were days when I actually wanted to die."**

tinuing smoking habit, his "addiction" to caffeine and his continuing love for heavy metal. Recently, we caught up with the Oz during a break on the road to get the facts behind his sudden transformation into rock and roll's health and exercise guru of the '90s.

**Hit Parader:** First off, let's talk about this new slimmed down physique. Why

I'm in the best shape of my life. In fact, right before I started this tour I had a health check and the doctors found nothing wrong with me. That's amazing! After 20 years of taking every drug on earth and drinking every concoction known to man, who could have thought I would be in such good health? I mean John Bonham drank as much as I did and he's dead. Bon Scott drank as much as I did and he's dead too. I ask myself, "Why

wanted to die. I was the guy who drank and survived. I was the guy who smoked in bed and lived to tell about it. It almost seemed like I couldn't do myself in even when I wanted to. Poor Steve Marriott; I saw him on stage with Humble Pie only two days before he died, and how did it happen? Smoking in bed! I've done that so many times I've got to change blankets every year because I have so many holes in them.

PHOTO: NEIL ZLOZOWER

**HP:** So you obviously are happy with the healthy directions your life has taken?

**OO:** If I could just quit smoking I'd be happy. That darned nicotine is a killer drug! When I try to quit I really get angry. I'll yell at people and throw things... it's quite a nasty scene. Quitting smoking is much harder than quitting drinking. I was a food junkie, but I managed to stop eating all those nasty sweets. I'm a vegetarian now. I don't eat meat and I try to avoid sugar. It's given me so much more energy, it's amazing.

**HP:** Since you're feeling so good, why are you still talking about retiring?

**OO:** Well, to be honest, I change my mind about it just about every day. I was thinking of retiring. But then I realized, what the hell am I going to do if I retire from rock and roll? My life is music. I say to myself that I don't want all the pressure, and I don't want to be on the road for such a long period of time, but I'll probably end up doing it all over again. After this tour, I'll be home for a few months and my wife will tell me to get my ass out of the house and get to work. She'll tell me to make an album and get on the road so we can put a new roof on the house. But if I continue, there will be changes.

**HP:** Okay, what kind of changes?

**OO:** I don't know if I want to go out there alone as Ozzy Osbourne anymore. I like being part of a real band. That's one of the few things I still miss about Black Sabbath - that was a band where everyone talked to the press about the records and the tours. I don't want to be the only one doing that anymore. But people don't want to talk to anyone else - they want me! Maybe they'll talk to Zakk - as they should - but it's not the way it should be.

**HP:** Would your current band members

have a place in this new group?

**OO:** I don't know. They're always free to do what they want. Zakk is so interested in country rock, Allman Brothers kinds of things, that I don't know if he'd want to stay. I think he's about ready to test his own wings, and I wish him all the luck. I don't know if my next project would be

Lemmy wrote a lot of it, so how can it be personal for me? But I am pleased with the response because it tells me the way to do things, and then made a good commercial album that still presented the music the way it had to be. This isn't Poison. This isn't Desmond Child radio crap.

PHOTO: ANNAMARIA DISANTO



**Zakk Wylde: Ready to head out on his own?**

**HP:** And how have you reacted to being back on the road. That's what you keep saying you want to avoid in the future.

**OO:** I don't know if I want to totally avoid the road - I just need to cut back my touring. I'm not cutting back that much on this tour. We've already played Japan, then we'll hit the rest of the world. I've got an entirely new crew with me this time, so everything is very new and very exciting. But again, every day my feelings towards the road change. Some days I'm up, some days I'm down. The lifestyle on the road isn't easy. But this tour is a fun one in terms of what we're doing on stage, so at this point I'm surviving quite well.

**HP:** Having apparently beaten the demons of drugs and drink, and having become something of a health nut, it seems like you've gone from being the classic anti-hero to a true-blue hero.

**OO:** I kind of like that. I am a family

man. People know my story. They know what I've lived through. They see me today looking better, singing better and living better than ever and I think they do have some respect. That's nice. But underneath it all, I'm still Ozzy. Life is a battle I have to face day-by-day. I've fallen off the wagon before, and I never will say the battle is won. But all you've got to know is that I'm fighting as hard as I can.

**HP:** But you must be pleased by the response **No More Tears** has received from both fans and the press.

**OO:** I am. In fact, I'm not used to receiving positive reviews. But I do question people who say this is such a personal album for me. I don't believe that at all.

# 20 YEARS OF METAL HALL OF FAME

**F**or a band that hasn't recorded a note of new music in two years, Aerosmith has certainly been in the public eye in recent months. First came their historic signing with Columbia Record

for a reported \$50 million, to be paid for the deliverance of seven albums. Then came the release of the band's **Pandora's Box** greatest hits collection, which has proven to be one of the most successful presentations of its kind in rock history. For vocalist Steven Tyler, guitarists Joe Perry and Brad Whitford, drummer Joey Kramer and bassist Tom Hamilton, this flood of attention has been both wonderful and worrisome. After 20 years atop the rock world, these bad boys from Boston certainly know the benefits of media attention, but they also realize that big money signing deals and expensive hits packages can be perceived in a negative way by their legion of fans - especially in these tough economic times.

"The last few years have really been incredible for Aerosmith," Perry said. "The success we've had with our albums and tours has really been something. I think our fans know we always want to do what's best for them as well as what's best for us."

Unquestionably, the band's return to Columbia Records, their home for a decade prior to their 1982 signing with Geffen Records, has sparked the most talk within the rock industry. Not only has the staggering dollar amount offered the band caused tongues to wag, but the mere fact that the deal doesn't even kick in for another three years (at which time all Aerosmith's members will be in their mid-to-late forties) has caused more than a bit of head-scratching from those supposedly in the know. The facts are these: even if Aerosmith manages to supply Columbia with albums at 18 month intervals (which considering their recent recording rate seems most unlikely), by the time the last album on their new deal is released, Tyler and company will all be

fast approaching 60!

"It's an amazing deal - one that will set precedents for years to come," one rival record executive said. "But you've got to wonder about the business sense of the move. Even if Aerosmith maintains their current popularity, Columbia can't make money. It's what is known in this industry as a prestige signing - one that the label hopes will attract other artists to the label. But it's a big gamble as well."

So what prompted Aerosmith to resign with Columbia while they still have two albums remaining on their deal with Geffen? After all, Geffen took a big gamble when they first signed

"At this point we're really not doin' this for money," Tyler said. "We finally have some in our pockets after putting most of it up our noses for years."

By returning to the welcoming arms of Columbia, Aerosmith provided the label with the perfect opportunity to dredge through their vaults and produce **Pandora's Box**. While some have already criticized the label for their continued release of reconstituted Aerosmith product over the years (including a previous **Greatest Hits** collection and a pair of **Aerosmith Classics** live albums), the chance to celebrate the band's return home to the label where

they recorded such legendary albums as **Toys In The Attic**, **Rocks** and **Draw The Line**, was more than they could withstand. Still, one must tip their hat to the label for providing the band's loyal following with some new tracks, including *All Your Love* and *Helter Skelter*, in addition to classics like *Dream On*, *Back In The Saddle* and *Walk This Way*, on the triple CD collection.

"The label really did a great job," a band spokes person said. "They went through everything they could lay their hands on in order to find some new songs that were up to the band's standards. This is the ultimate Aerosmith compilation."

Of course, this "ultimate" compilation doesn't feature such recent chart-topping hits as *Janie's Got A Gun*, *Dude (Looks Like A Lady)*, *Rag Doll* and *What It Takes*, all part of the band's Geffen recording period. So perhaps **Pandora's Box** should be labelled as "kind of the ultimate" Aerosmith collection. Still, before we need to spend too much time looking back at the band's history, we've got to remember that a new Aerosmith album is on the way, hopefully hitting the streets by late spring. According to the band members, who are keeping an incredibly tight lid on their latest venture, the upcoming album will present another dose of classic Aerosmith. And while there may be a few unexpected twists and turns on this forthcoming collection, the band will be stickin' to their career-long belief that "if it ain't broke, don't fix it."

"Any album we do will sound like Aerosmith," Tyler said. "By now I think we've got a pretty good idea what'll make a good song for this band. We're workin' our butts off on this record, and we're damn anxious to have everyone hear it."

## BACK IN THE SADDLE

Tyler & Co. Get The Wheels Rollin' With **Pandora's Box**.

the band, taking a chance on a group with admitted drug problems that had been in disarray for the better part of five years. But that gamble certainly paid off. When the band members cleaned up their acts they proceeded to make the most successful albums of their careers, with such monsters as **Permanent Vacation** and **Pump** selling in excess of 10 million copies. Rumor has it that the band has been more than a bit miffed over the fact that they feel they've lost their preeminence at Geffen in recent years to none other than Guns N' Roses. Tyler has mentioned in private that he feels Aerosmith has been placed in a secondary position, and that despite their album sales, they're most unhappy about that.

Another story making the rounds in recent months (and denied by the band) is that when Aerosmith played tapes of their forthcoming album for their label rep, the new material was met with a less than enthusiastic response. While those close to the band deny that any friction exists between Aerosmith and Geffen, it is believed that the label's reaction sent both Tyler and Perry into storms of protest, fueling their decision to leave the label and go someplace where their artistic integrity would be fully appreciated.

BY RICK EVANS



  
**HIT PARADER**

20 YEARS OF METAL  
HALL OF FAME

LIVE ON  
STAGE

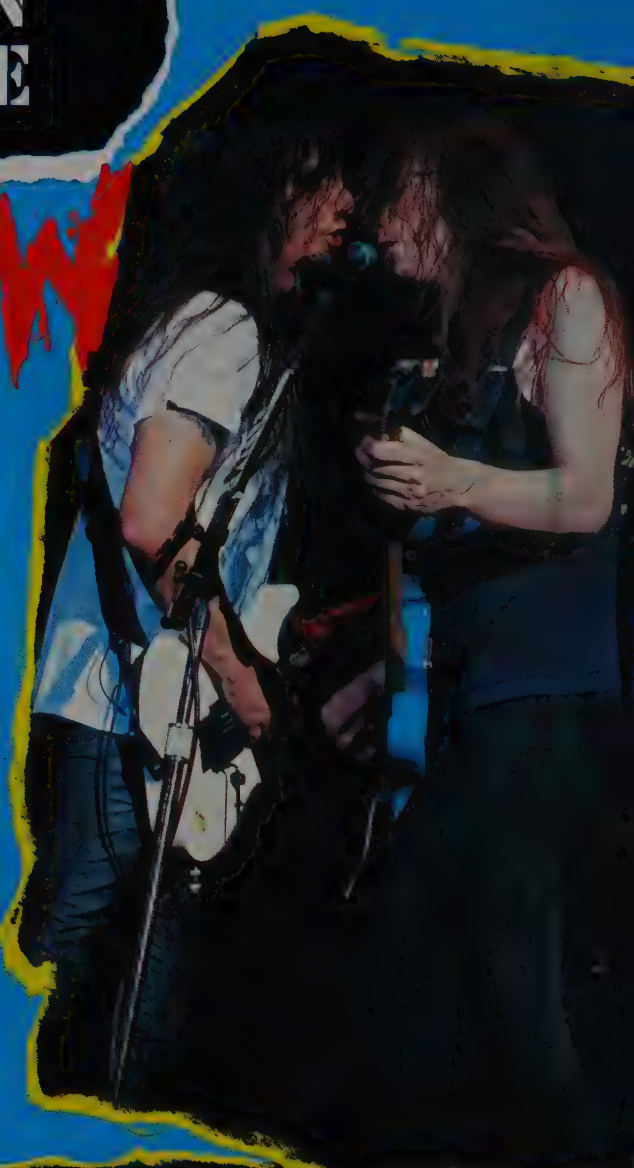
ALL PHOTOS BY MARK WEISS/MWA

# SKID ROW

Snake Sabo and Scotti Hill: "We work better together on stage every night."

Rachel Bolan: Despite being the band's main songwriter, along with Snake Sabo, his talents are frequently overshadowed.

Rob Affuso: "You never know exactly what to expect from this band."



**SEBASTIAN  
BACH**



# THE CULT

The last time AC/DC passed through New York, The Cult's guitarist, Billy Duffy, went to see them at Madison Square Garden. Standing in the audience amidst a slew of the young and the restless, he looked like your average head-banger.... but not really. There was just a different aura about him. His blond hair was a little more brushed, and his black jeans were crisp as if they'd just come from the cleaners. Billy headbangs with the rest of 'em, but standing

One minute I had a Mohawk haircut, the next minute I decided to grow my hair long and black. I was wearing psychedelic style clothes. It was like having a little taste of everything until we became com-

It's that weirdish dash to their music that's kept The Cult away from the phenomenal success that some of their more straightforward peers have recently enjoyed. After all, The Cult are not making rock and roll exclusively for teens. If you groove on Poison's *Ride The Wind* or Warrant's *Cherry Pie*, a song like *Earth Mofo* just might be a little too much for a Thursday afternoon.

Let's put it this way. By making the music that they do, The Cult have essentially alienated much of their potential audience.

## ON THE WARPATH

### IAN ASTBURY AND BILLY DUFFY REVEAL THEIR SECRETS.

there, alone, unnoticed, he seems somehow oddly out of place.

Billy's difficulty fitting into a crowd summarizes where The Cult stand in American rock and roll. When they opened for Metallica on their previous American trek in support of *Sonic Temple*, The Cult were treated with dazed confusion by fans. No one was really sure how to react to their music.

"In early interviews people would ask us, 'What kind of band are you?' recalls Billy. "We'd respond by saying, 'We think we're a rock band hoping somebody would go 'Yeah, you are.'"

There's always been something about the intellectual yin and yang of Cult members Ian Astbury and Billy Duffy (this time they're touring with drummer Michael Lee and bassist Kinley Wolff) that has kept The Cult from being accepted as your average rock band. Even the new album, *Ceremony*, while being solid-bottom electric rock, has those psychedelic, almost netherworldly tinges which cause them to transcend the confines of traditional rock. Couple their alternative leanings with Ian's cerebral lyrics (take *Wild Hearted Son*, for example) and The Cult become a band that's just too heavy for most head-bangers.

"The music we're making now is a throwback to our early days," admits Ian. "In the beginning of our career, on albums like *Love* and *Electric*, our music was a mishmash, a melting pot of so many things - punk rock meets classic rock and roll, meets blues meets pop.

fortable being a rock band."

Still, if you're outside of The Cult cult, you won't necessarily feel comfortable with their music. When you listen to songs like *Wonderland* or *Sweet Salvation*, you inevitably ask yourself, where are The Cult coming from? What's

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**"The music we're making now is a throwback to our early days."**

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the point they're trying to make?

"We make the music we want to make. We really never try to judge what the public are buying," reveals Billy. *Ceremony's* a very strong album, it's a return to our slightly more mystical roots. It's a darker album musically, a little weirder than *Sonic Temple* which was very rock and roll. *Ceremony* is a return to a slightly more progressive feel - but it's definitely got a lot of heavy rock songs, a lot of loud guitars.

"If you try and distill the essence of *Ceremony* and where the whole thing's coming from, I would say it's probably a nod back to our very early beginnings," Billy continues. "But it's very current, it's not a retro trip. It rocks very heavily, but with an edge, and it's kind of weird. If The Cult were ever a weirdish rock band, this album is very much in that vein."

BY JODI SUMMERS

Yet, since hard rock isn't the thing these days for most of the college set, or for those in the white collar world, for that matter, perhaps The Cult have estranged themselves from their audience?

"Lyrically, the way I observe things from the outside tends to have a lot of implications for everybody else," notes Ian. "That's why so many people who are into Cult music realize that it's not just entertainment. The sensuality and sexuality that comes through our music is raw, it's the way we live our lives."

"Peer pressure dictates that rock music should always be crass and devoid of any intelligence, it should be some sort of adolescent wet dream, even from 40-year-olds. And that's not right. We can go out there and say the same thing as any other band, but that's not what we're about," defends Ian. "The Cult are redefining the word 'rock,' taking it to places it's never been. It's guys with hair doing music as honestly as we can possibly do it."

When Billy was there watching AC/DC that night at Madison Square Garden, there was a sincerity in his eyes, not only was he grooving to the music, but he was watching, and learning. Unlike some of his rock brethren who were hanging out backstage, Billy didn't go see AC/DC just to make the scene. He was there because he wanted to be there, because he was a fan. Living the music, that's what The Cult do. And isn't that what rock and roll is all about?

# THE CULT



HIT PARADER

# D.A.D.

The tale of D.A.D. is one of those stories you'll find only in rock and roll- or in a grade "B" Hollywood script. You see, this is a rock-em sock-em story filled with intrigue, international politics, and big-money deals. The cast of characters features charismatic vocalist Jesper Binzer, his guitar toting brother Jacob, bassist Stig Pedersen (he of the infamous one-string bass) and drummer Peter Jensen.

Our tale begins in 1989, following the band's signing of a multi-million dollar deal with one of the world's biggest record labels. Almost immediately, problems began. In the group's native Denmark they had already recorded two albums under the intriguing name of Disneyland After Dark (1986's *Call Of The Wild* and 1987's *Draws A Circle*). The discs sold big-time in Scandinavia, while raising nary a smidgen of interest in more distant parts of call. Still, the group's unique combination of metal, punk and pop had drawn record execs from around the world to the group's home of

tual million seller, an album that with any luck would put D.A.D. right up there with Guns N' Roses and Def Leppard in the album sales department. Well, to make a long story short- or at least shorter- it just

sure that everything on their latest disc is just the way they want it. While *No Fuel Left For The Pilgrim* took a mere 45 days to record, their latest opus took nearly four months. And on such tracks as *Won't Cut My Hair* (which is actually a remake of a track that appeared on their first indie release), they display an energy and excitement that truly distinguishes them from the rest of the hard rockin' throng.

"It's very hard for a band to do anything that's really original these days," Jesper said. "It seems that most groups just want to follow

## METAL WITH A TWIST

### Danish Rockers Take A Chance On Riskin' It All.

BY WINSTON CUMMINGS

never happened. It's not that *No Fuel Left For The Pilgrim* laid a commercial egg- it did sell a respectable number of albums for a debut effort. But to put it mildly, D.A.D. wasn't about to be confused with the Top Gunners- at least off of their first LP.

"Sure we were a little disappointed how the album sold," Jesper said. "But after having two albums out on tiny indie labels in Denmark, the idea of selling 200,000 albums was still very exciting to us. We learned a lot from the experience

what's happening on the radio or what they see coming from America. We never tried to be different, we just are. Our influences range from AC/DC to punk, and all of those are very apparent on this record. Our fans, the ones who bought our first two albums, didn't know what to make of the last record. They wanted us to go back to the sound we originally had with songs like *Marlboro Man*, which was our most popular early number. That's what we've done. So if anyone doesn't like what we've done on this record, they

**"It's hard for a band to do something really original these days."**

Copenhagen to check out the group in action. After a fierce bidding war, the band inked the record deal only to discover that the real Disney folks- the ones who work for Mickey Mouse- wanted no part of their name being attached to a Danish rock and roll band.

"When we signed our deal, we also signed a paper that said we'd never use the 'Disney' name again," Jesper explained. "The people at that company had no interest in us using what they viewed as their name- especially if they were making no money from it. That's when we shortened it to D.A.D. Some people in America thought our name was 'Dad' like we're someone's father."

Once their legal hassles were out of the way, the band set to work on what was to be their big, breakthrough album, *No Fuel Left For The Pilgrim*. Many industry experts viewed the disc as a vir-

of having an album with a major label. We learned there are good things about it, like having your record out everywhere all over the world. But we also learned there are bad things, like discovering the label often has other priorities, and when it comes to you they don't always have very creative ideas. This time, I think everything will be just a little bit different."

This time D.A.D. have left less to chance. On their latest LP, *Riskin' It All* the band has stripped down their eclectic sound to skeletal basics, maintaining the metal energy and the punk intensity, but streamlining the whole process to a razor-sharpness. In the process, they've created an album that may very well end up taking them to the commercial heights envisioned for them two years ago! The D.A.D. dudes certainly have learned their lessons, taking their time and making

should just blame our fans."

As if D.A.D. weren't unique enough with their background, their attitude and their music, another element that separates them is the fact that Jesper is also the artist who designs the band's LP covers. The colorful "gremlins" that adorn the album sleeve are actually Jesper's own vision of what his bandmates look like- caricatures of the colorful, controversial guys who he's worked and lived with for the last five years.

"I really enjoy drawing," he said, "In fact, I think more people commented on the cover of the last album than on the music. I'm very glad that so many people liked my drawings. But I'd much rather have them talk about the music we make. Hopefully this time when they meet me they'll say, 'That's a great album you've made, and by the way, I like the cover too.'"



**D.A.D.**  
**HIT PARADER**

# 20 YEARS OF GUITAR GREATS

**T**he guitar has long been the symbol of heavy metal. From the first sonic rumblings of Jimi Hendrix to the latest monster riffs of Slash, the guitar has breathed fire into the genre's music. Here's our salute to some of the axe masters who've changed the face of rock guitar over the last two decades. They represent 20 Years Of Guitar Greats.

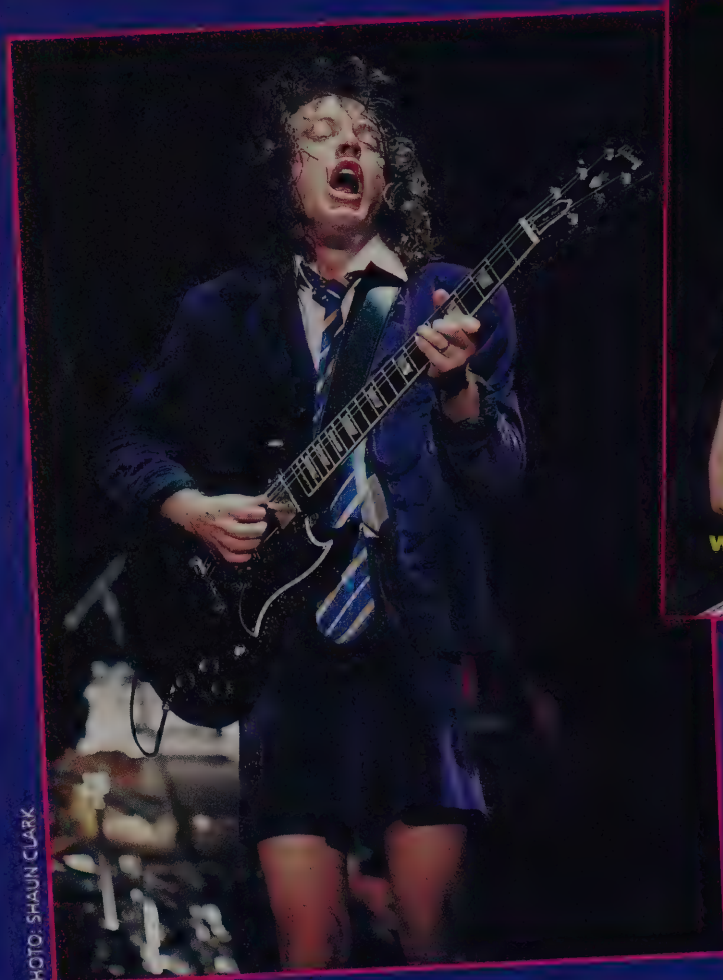


PHOTO: SHAUN CLARK

**AC/DC's Angus Young:** His heavy riffs helped bring metal back from the dead in the mid '70s—and, of course, he's playing better than ever today.

**Yngwie Malmsteen:** This classically influenced maestro, has continually displayed a prodigious talent—and an ego to match.

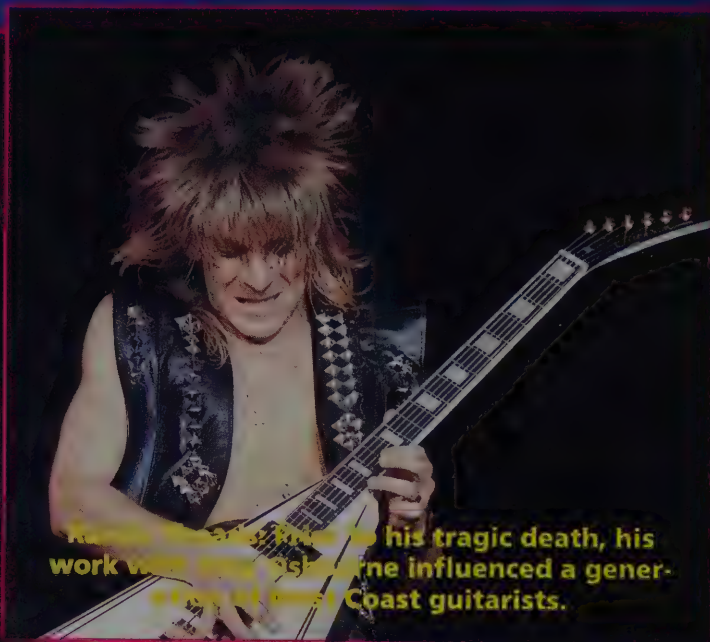


PHOTO: DEAN MESSINA

**Randy Rhoads:** Prior to his tragic death, his work with Van Halen influenced a generation of West Coast guitarists.

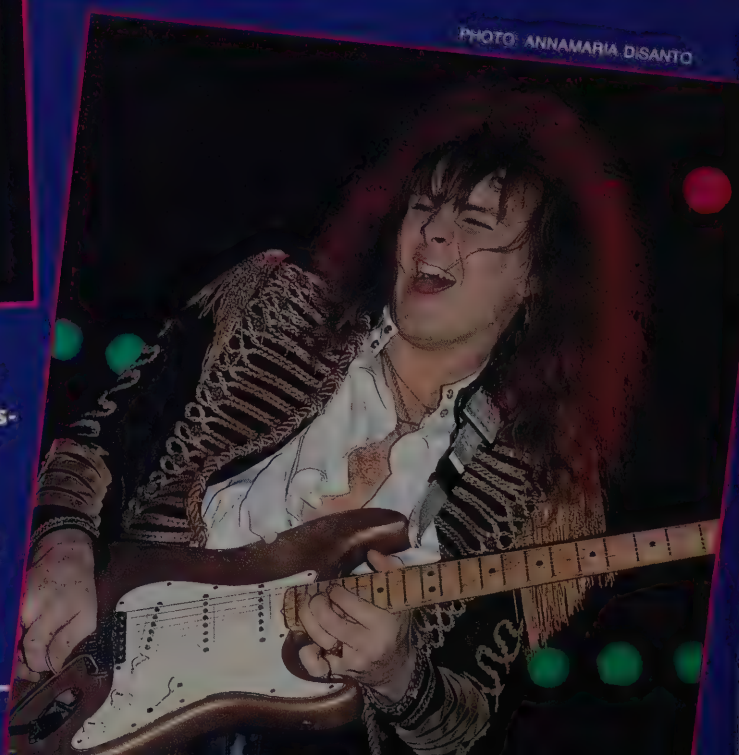


PHOTO: ANNAMARIA DISANTO



**EDDIE VAN HALEN**

**HIT PARADER**

There's an old Swedish saying which goes, "springum hume inauum vaguum." It translates into something along the lines of "hit your head against the wall." This, oh mighty **Hit Parader** readers, is how vocalist/guitar demon Conny Bloom describes the recording process for the Electric Boys' latest album, **Groovus Maximus**.

"Before you get into the studio, you know you've got a great record," insists Conny. "Then when you're in the middle of it, you reach a point where you wonder if it's really going to work the way you had hoped, that's when you start hitting your head against the wall wondering if the album will work."

Conny has taken the helm for the Electric Boys' second U.S. release.

Not only did he compose the majority of the tunes, he's been in London's Abbey Road Studios and Stockholm's Soundtrade Studios producing **Groovus Maximus**. The album is Conny's baby, and the adopted child of fellow E-Boys Andy Christell (bass), Franco Santunione (guitar) and Niclas Sigevall (drums). For the better part of the last year the

# ELECTRIC BOYS

## TURNING ON THE JUICE

### Scandinavian Metal Men Return With Groovus Maximus.

BY JODI SUMMERS

Electric Boys were so intimately involved with the disc's creation that all they can do is rave like proud parents.

"While we were making the album we were so intimately involved with it that all we could really think was, 'We've done our best,'" relates Conny.

"We really had to

finish the album and put it away for a couple of weeks, and spend some time away from it. Then we hung out in a nightclub and heard the songs in another atmosphere. That's when we were able to start thinking about our music the same way a normal listener would. It was only then that we could actually realize how good **Groovus Maximus** is."

The album is good, infectious psychedelia with crunch. It's a refreshing change from the straight ahead riff rock that has come to dominate the metal genre. But just because it's good doesn't mean it will get heard. Potential problems arise when it comes time to deal with getting the album out to listeners' ears. Because radio is vigorously competing for advertising dollars, they're

playing what's hot and hip - rap. Because rock's fallen out of fashion, playlists are tight, and unless heavy requests come in for a new song, deejays are sticking with rock bands that are tried and tested. That's why the radio is loaded down with Guns N' Roses and Skid Row songs.

Of course, the economy has drastically affected record sales as well. With layoffs and an uncertain future people have stopped spending, and record sales plunged 13 percent in 1991.

"We're in tough times," insists Warrant's Jani Lane. "A quarter of a million albums today is equal to a platinum record two years ago."

When



Electric Boys: "We all feel we've done our best on this one."

it comes down to what's going to make or break a young band like the Electric Boys, MTV still holds a lot of clout, even more so than radio, because it's national medium, whereas radio is regionalized by city.

"MTV is very important to breaking a band," confirms Conny. "It's a fact of the music industry right now quite a lot of things are controlled through MTV. If a band has a really good video and they play that a lot on MTV, makes a hell of a difference compared to what would happen if they wouldn't play a video."

Even MTV exposure hasn't translated into major album sales for a variety of young bands. A new group like Tuff, who got extensive MTV airplay with their single *I Hate Kissing You Goodbye*, didn't go gold with their debut album **What Goes Around Comes Around**, as they most certainly would have three years ago.

"People are not buying luxury items like records right now," notes an industry insider. "People are holding on to their money until they get a feel of where the future of the United States is going."

In the past, touring was seen as the way to increase a group's exposure, and subsequently increase album sales, but that hasn't been the case of late. So many bands go out on the road every year-and-a-half, that tours by groups like Ratt or Poison have become a non-event. As well, they're constantly running live videos and televised concerts on MTV, and in-concert material is available on home video. You can see virtually any band you want without leaving your living room, so why go to a show, especially if you saw the group last year. Tour sales are way, way down. In fact, they've gotten so bad, that before David Lee Roth and Cinderella canceled their American tour due to lack of sales, they were selling two tickets for the price of one. Oddly enough, the Grateful Dead was the only band (including Guns N' Roses) to have a completely sold out tour in 1991.

"Ten years ago, you could tour and make a band big," recalls Conny. "Now you could probably do that as well, but it would take so much longer years and years, and it's so much harder to get the tours nowadays."

Rock and roll in the '90s isn't having the overwhelming multi-platinum acceptance that it had in the late '80s. Mainstay bands like Motley Crue are holding their own with **Decade Of Decadence**, and Metallica has established themselves as the unquestionable kings of their own genre. But Skid Row's **Slave To The Grind**, although reaching double platinum, isn't faring as well as their quadruple platinum debut. Sales are way down for other young groups as

well. Warrant, Cinderella, The Cult, Alice Cooper have all suffered this year. It gives the Electric Boys reason for concern.

"At this point, I'm concerned about what will happen with us," observes Conny. "We have to get on MTV, and we have to get a good tour, which is really hard in America nowadays. Those are two of the major facts that we've got to accomplish if we're going to get anywhere with **Groovus Maximus**."

The record is really good, but times are tough, only the

gods know the future of **Groovus Maximus**. Maybe if the Electric Boys continue the tradition of banging their heads against the wall they'll break through to massive success.

"We certainly hope so," says Conny. "We want to let people everywhere hear our rock and roll."



Conny Bloom: "We have to get on MTV and get a good tour."

PHOTO: RICH SCHULTZ

# SHOOTING STARS

BY ROB ANDREWS

## MITCH MALLOY

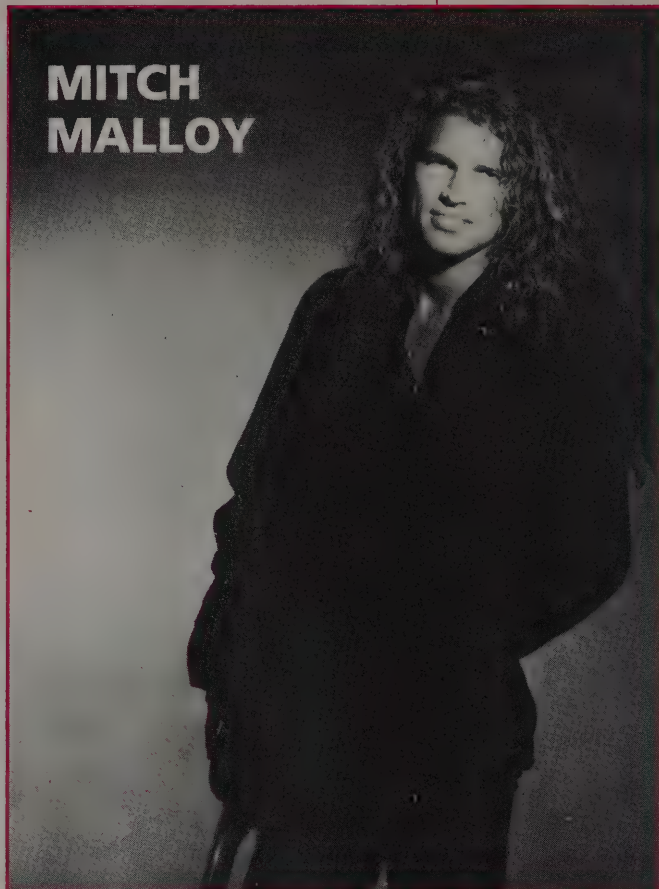
What's a boy from North Dakota doing in New Jersey? Well, if he's Mitch Malloy, he's trying to become a rock and roll star. The path to fame and fortune has already been a long one for this tall, blond vocalist. Over the last few years he's fronted his own band, Malloy, a group that won over a small but dedicated cult following in the New York/New Jersey area. But then last year, Mitch decided that the only way he was going to attain the stellar heights he had in mind was to strike out on his own. So casting his band aside, he wrote a series of infectious, hook laden rockers that showcase his powerful vocal style. He hooked up with some powerful management (the same guys who handle Tora Tora and Tyketto) and then signed a big-time major label deal. Now the fruits of Mitch's efforts are available on his debut album, simply titled **Mitch Malloy**.

"It is a long way from North Dakota to anywhere," the blond singer said. "But when you have your heart set on being a musician you've got to go to where the action is. Living in New Jersey allowed me to stay out of the Big City, yet be close enough to the heart of what was going on."

On his debut release, Malloy has shown that he has the voice, the material and the look to go a long, long way. But despite the "can't miss" tag that's already been placed on his shoulders, Malloy refuses to lose the small town perspectives that he feels will always keep him from taking a wrong turn on the tricky rock and roll path.

"I meet guys who grew up in New York and their attitude towards things are different than mine," Mitch said with a slight smile. "They hear I'm from North Dakota and they figure they can sell me the Brooklyn Bridge. I'll let 'em think that for a while. But when it gets time to take care of business, we'll see who has the last laugh."

## MITCH MALLOY



## GALACTIC COWBOYS



## GALACTIC COWBOYS

The Galactic Cowboys showcase a lineup so diverse that one must wonder what ever drew its four members together in the first place. Vocalist Ben Huggins grew up listening to blue grass music in Texas. Guitarist Dane Sonnier favors country music and was a percussion major in college. Bassist Monty Colvin was weaned in gospel music in his native Arizona. Drummer Alan Doss played punk music as a teen in his home state of Missouri. Together this unusual amalgam have come up with a metal sound so bizarre that even their staunchest supporters have trouble describing it.

"There's no question that we're something different," Colvin said. "We want people to see us or hear us and then have to ask 'What in the world is this?' We hope the fans who do listen to us just have fun and enjoy the whole experience. We have a lot of emotions in our music; happy, sad, angry. People are fed far too much skepticism and pain. Maybe we're supposed to be a release from all that."

Galactic Cowboys were formed by Colvin and Doss in 1989 when their previous band, The Awful Truth, broke up. Moving to Houston, the pair hooked up with Sonnier and Huggins, and named their new band after a famed Texas motorcycle gang. They hit the clubs, won over their legion of fans, and eventually got a record deal—though many of their closest friends wondered if that would ever happen considering the band's eclectic style. But with the release of the group's self-titled debut LP, the Galactic Cowboys prove that while they may be different, they may just be the band with something for everyone.

"We like for people to expect the unexpected," Sonnier said. "Some people just don't know how to react to us. But that's the way we like it."

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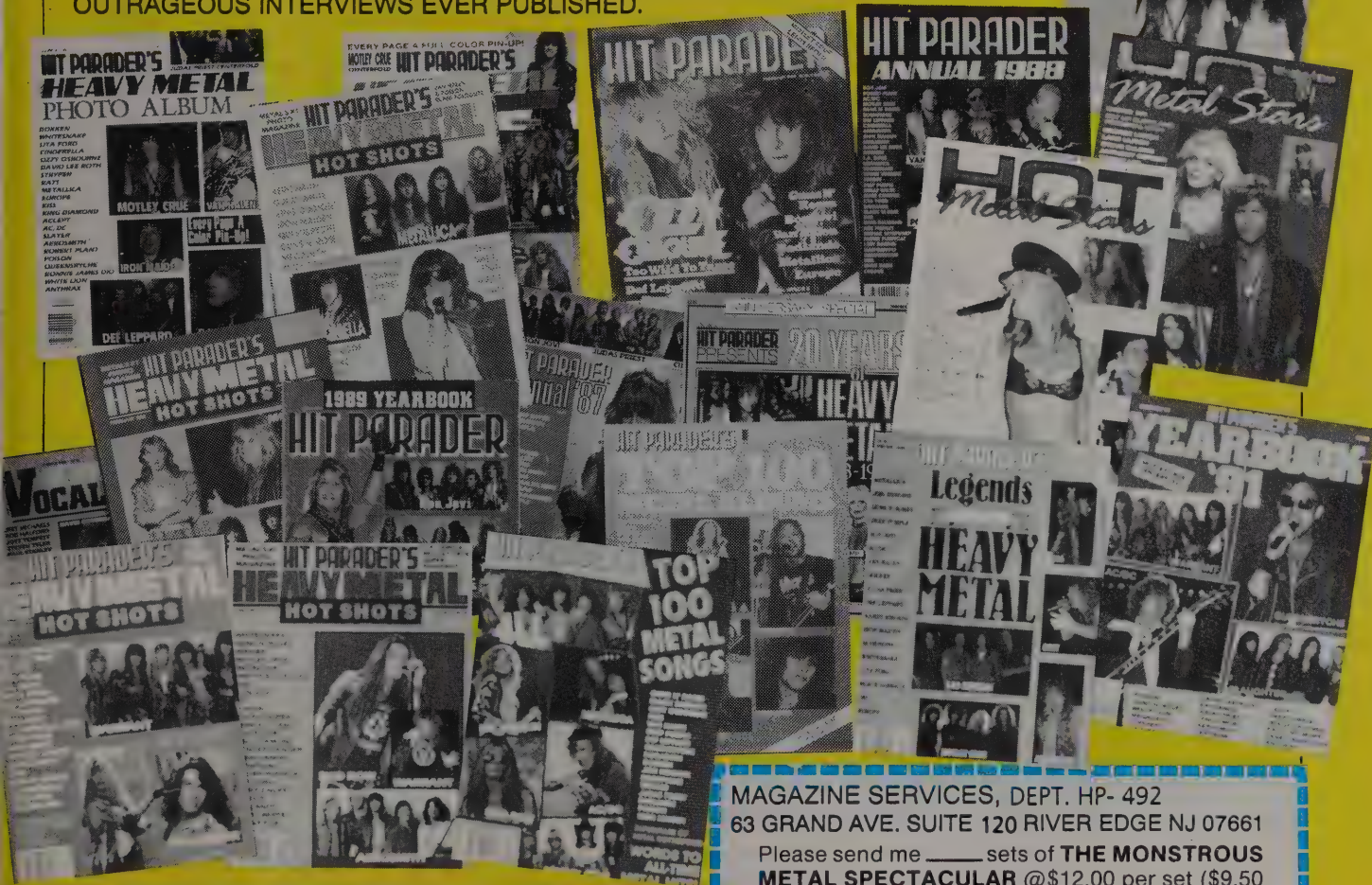
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# CELEBRITY RATE-A VIDEO

BY CHARLEY CRESPO

## DANGER DANGER

**N**ow that Danger Danger has a video from their new album *Screw It!* in MTV rotation, we sat around for a while with guitarist Andy Timmons and bassist Bruno Ravel watching what else gets on the tube.

Timmons said that on his own time, he listens to whatever's new, then throws in old Aerosmith or

get it, they're sitting on top of the world and they're using NASA footage. The video is not killing me, but it's okay. Anything they do is great.

**Enter Sandman, Metallica**

**Andy:** We're among the legions of Metallica fans. James' singing is great on this one.

**Bruno:** The dream sequence with the

flying off a cliff and hot chicks. Thumbs up. Can Axl hold a note any longer than he does at the end of the song?

**Andy:** Great song. Great solo by Slash. Good video but we should've seen the band more than the guy from the Blind Melons.

**Sea Of Sorrow, Alice In Chains**

**Bruno:** I love it. This is one of the best bands to come out in the last two years, although you'll never get me to stick my head in a puddle of mud in a video. Their singer is a very intense guy. Cool, no-gimmicks video.

**Andy:** Great song, great groove. We did a show with them in Seattle and really enjoyed their set. I love their use of fourths and fifths for vocal harmonies instead of the traditional thirds.

**Primal Scream, Motley Crue**

**Andy:** This song has one of the best solos Mick Mars has done. He's been improving over the past years.

**Bruno:** It's primal. It's good that Motley Crue always comes up with cool ways to do videos, like you don't really see them too clearly here. The more they work with Bob Rock, the better Vince sings. Nikki Sixx is looking as cool as ever. Hope they're on for another decade.

**Line Em Up, Dangerous Toys**

**Bruno:** Those are my guys, the other Danger band. We were listening to their album when we were recording in Holland. Doesn't this sound like Def Leppard's first album? The video looks gritty, it looks like Skid Row's *Monkey Business* video a bit. Jason's a great front man. Cool song.

**Andy:** The guitar player's cool because he's wearing a Stevie Ray Vaughan t-shirt. The video's alright.

**Backlash, Joan Jett & The Blackhearts**

**Bruno:** That's the guy from the Replacements playing guitar. I like her better with long

hair. I don't like the song, but I like the video.

**Andy:** It's okay. A basic rock and roll song. The guy from the Replacements is in the video because he wrote the song.

**Straight To You Heart, Bad English**

**Bruno:** This is the video they did when they weren't even together. They did it separately. I hate the video, but I like the song and the band. I give the video a five.

**Andy:** Great song. It's a shame these guys have already broken up.



**Danger Danger's Andy Timmons (left) and Bruno Ravel: "Motley Crue always come up with cool ways to do videos."**

**Beatles for variety.** Ravel says he listens to everything from Metallica to Bryan Adams.

**Top Of The World, Van Halen**

**Bruno:** This is cool. It's live. Oh, it's not live, this is a different version.

**Andy:** That's cool, they took the *Jump* riff and made a song out of it. I like the verses and the intro, which are classic Van Halen, but not the chorus, which is too happy. It's Eddie Van Halen; he's still the coolest.

**Bruno:** Sounds like *Turn It On*. That's a cool guitar; I never saw it before. Oh, I

band cutting in was really cool. Cool video. Very tough. The coolest part is when the truck runs over the bed. I wonder if that really happened. I wonder if they put any make-up on the old man. I think they got an old man that looked like that.

**Don't Cry, Guns N' Roses**

**Bruno:** Where's Izzy? There are a lot of fabulous babes in the video. What is the guy from the Blind Melons doing in the video? It's like Axl invites his friends to come down when he shoots a video. You gotta love a video with a Mustang

# INDIE REVIEWS

BY DANIELLE  
DOWLING

RATING SYSTEM: \*\*\*\*\* = EXCELLENT \*\*\*\* = VERY GOOD  
\*\*\* = GOOD \*\* = FAIR \* = POOR

## Atom Seed *Get In Line*

Scatterbrain, the Red Hot Chili Peppers, and Husker Du had an orgy. This orgy begat a seed - an Atom Seed. The London-based quartet, comprised of vocalist Paul Cunningham, guitarist Simon James, bassist Chris Dale, and drummer Amir, make their debut with **Get In Line**. Although they have nothing really new to offer, they give the borrowed elements an overwhelming power which can't be ignored, even when the music is played at its lowest volume. Judging from songs like, *Rebel* and *What?!* it seems that Dale really digs slap happy, chunky funk and that James worships the god of speed, power, mayhem and noise. Power funk is not the only style exhibited on the release. *Shot Down* and *Better Day* consist of heavy, psychedelic musings - Tesla with balls - which are somewhat pleasing, but tend to be a little high in the cheese factor.

Rating: \*\*\*

## Fates Warning *Parallels*

In the mating game, you soon find that the most beautiful potential mates have dull conversational skills. And so it is with Fates Warning's sixth album, **Parallels**. *Leave the Past Behind*, the opening track, is a beautiful composition, only marred by a hackneyed chorus and guitar solo. But it fails to captivate the listener. Not that the album doesn't have bite; it comes to a stunning climax during *The Eleventh Hour* and *Point of View*. Prog rock/metal like this, however, has been done already by Rush and Queensryche. **Parallels**, unlike previous Fates Warning efforts, fails to distinguish itself from material already out there and only compounds the failure with the use of cheesy, cliché phrases (both musical and lyrical). When compared to material from **No Exit** and **Perfect Symmetry**, a song like *Eye to Eye*, the first single from their latest release, comes off sounding like elevator muzak.

Rating: \*\*

## Corrosion of Conformity *Blind*

Winter is a car's nemesis. Its biting frost encases the exterior and disables the engine. You try to start it. Sputter, sputter, cough. After a couple of revs, depending on your car's disposition, the engine comes around and emits happy motoring sounds. **Blind**, Corrosion of Conformity's latest, is much like a car in winter. The first four songs misfire with toxic clichés and

nasty histrionics (the intense tribal rhythms put forth by drummer Reed Mullin in *These Shrouded Temples...*, however, nearly save the song from overdramaticism). By the time *Break the Circle* kicks in, you are bombarded with a sonic barrage, as if COC went from first gear to fifth in seconds. *Mine are the Eyes of God* and *Vote with a Bullet* are the standouts; the former starts with a mysterious shroud of noise bursting into a bone-crushin', yet moody grunge-o-mania and the latter clenches its teeth firmly into the flesh moving back and forth in angular motion.

Rating: \*\*\*\*

## Skin Chamber *Wound*

If you really want to torture someone, bound and gag them, put them in a small room with white walls seeping fake blood, and play **Wound**, the debut release from Skin Chamber, for hours upon end until they're begging for mercy. To compare the group, comprised of Paul Lemos and Chris Moriarty, with Godflesh would be shameful. While the opening phrases of *Covered in Skin* would tempt such a comparison, it's quickly refuted by the deafening roar of *Slice of God* and the infected groove of *Sucked Inside*. The duo, who were once members of Wax Trax legends Controlled Bleeding, share the caustic vocals which are fused with grindcore crackle-n-crunch, industrial moans, and melodic irreverence. **Wound** is a tour-de-force noise album, capped off very nicely with the Cecil B. De Mille



Fates Warning: Their latest LP fails to distinguish itself.

grandeur of *Swallowing Scrap Metal* (Pt. 2).  
Rating: \*\*\*\*

## Crust *Crust*

Crust. Not your ordinary pie crust. This comes from the bowels of the Pillsbury Dough Boy, grinning and giggling maniacally as he excretes the waste. From it springs Crust, a trio from Texas who defy the established perimeters of music with their first full-length, self-titled release. The group uses everything from samples of Partnership for a Drug Free America's advertisements (*They'll Love You For It*) to electric doorsprings thereby bringing the listener to a bellicose orgasm. They reach deeply into wretchedness and depravity and are able to pull out more than a few humorous gems such as *Head Lice*, *Diet Tray* and *Hard Stools*. They also brilliantly defame that classic love song from the '70s, *Feelings*. Reportedly, vocalist Richard Smith recorded the vocals while standing naked in the middle of a field. After listening to this album, that comes as no surprise.

Rating: \*\*\*\*

BY ANDY SECHER

It's a little before one o'clock on a sparkling autumn afternoon- perfect football weather. In the lower tier of New Jersey's Giants Stadium, a crowd in excess of 76,000 rabid fans are fighting and clawing in order to get to their seats in time for the kickoff. At first he looks like just another face in the crowd- a guy wearing old sweat pants and a Louisiana State University jersey. He's got big shades covering his eyes and his hair is neatly tucked under a red cap with the Giants emblem on the front. But wait a minute, that's not just another fan, that's Jon Bon Jovi... isn't it? It takes a second look to confirm the fact that indeed it is none other than JBJ himself seated among the throng waiting for the game to begin.

"I always stay in Jersey for the football season," he explained during a halftime conversation. "I've got a place in California, but if we're not on the road, I want to be here. I've been a Giants fan all my life. Last year I even went down to

**E**ach month Hit Parader takes you behind the scenes to learn about the interests of rock's biggest stars. This month, we go to a football game with Jon Bon Jovi in the Hobby Shop.

"I had the chance to play a concert in Giants Stadium a few years ago, and that really was something special," he said. "It was great because it was home and all my family could come out. But it was also great to be in here- I've got a lot of special memories of this place because of the Giants."

The conversation slowly drifts away from football (the Giants have a seemingly comfortable lead at halftime, though

every bit of attention it gets. That's a great band."

Both teams are back on the field, and Jon gets ready to return to his seat and get back to some serious rooting. He's obviously con-

**JON BON JOVI**

Tampa for the Super Bowl. That was great. I got to go on the field before the game and hang out a bit. This year's a little different because a lot of the people I knew like (head coach) Bill Parcells and (defensive coordinator) Bill Belichick aren't with the team anymore. But I still wouldn't miss a game."

Coming to Giants games is a family affair for Jon. He brings along his wife, Dorothea, who he insists is a big fan- though she looks like she'd rather be somewhere else as the temperature inside the stadium drops throughout the afternoon. And he's far from the celebrity who shows up at big events to be seen more than to see. Jon's seats are not the best in the house, and when one of his songs blasts through the stadium public address system during one of the frequent commercial breaks, he almost cringes. A day at the stadium is a low-key day out for Jon, a chance to sit with other fans and cheer- just like he's been cheered so many times in the past.

they later struggle to hold on for a victory) and towards music. Jon talks about his new Jambco Records label, and how he's struggled to get one of his artists, Billy Falcon, the kind of recognition he thinks he deserves. Then he says how thankful he is not to have any of his own product on the stands at the moment due to the weakness in the economy.

"It's tough out there," he said. "I'd be scared to have an album out now. It seems like a lot of people who've been selling a lot of records over the years are struggling now. Hopefully things will change in the near future."

As halftime draws to a close, Jon turns the subject to what he's been listening to. Of course, he never takes a Jambco artist out of his CD player, but on those rare moments that he does listen to something else, he finds himself returning continually to Guns N' Roses' *Use Your Illusion* collection. Jon admits that he's blown away by the variety and power of the material on the album.


"They really took some chances, and I've got to respect them for it," he said. "That's one of those albums that's doing incredibly well, and it deserves

cerned about the Giants, the defending Super Bowl champions who've struggled all year to regain their championship form. He offers a few parting shots at the tentative play selection of new head coach Ray Handley, while complementing new starting quarterback Jeff Hostetler.

"Hostetler's been better than I thought he'd be," Jon said. "I've always been a big Phil Simms fan, so I was kind of surprised when Handley named Hostetler the starter. But I think the whole offense has been too conservative all year. The Giants get a lead in almost every game- sometimes a big lead- then they sit back, get real conservative, and sometimes they blow the game. That's not the way to play winning football."

Not only is Jon a huge Giants fan- he's also one hell of a nice guy. In fact, at one Giants game last year (a victory against the Phoenix Cardinals) Jon invited a terminally ill fan J.R. Phipps along to the game with him. They went onto the field together before the game, ate their hotdogs and cheered the home team on to victory. Not a bad gesture of support for one fan's hero to show.

"I had heard about his situation, and how he was a fan of mine," Jon said, trying to downplay the situation. "I thought he might enjoy going to the game with me. I think he had a good time. Hey, the Giants won, so I know I enjoyed it."

A portrait of Jon Bon Jovi with long, wavy brown hair and blue eyes. He is wearing a light blue tank top under a purple blazer, with blue jeans. He has a small earring and a necklace with a pendant. The background is dark and textured.

**JON BON  
JOVI**

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## THE STORY BEHIND THE SONG UGLY KID JOE'S "EVERYTHING ABOUT YOU"

There's truth to the songwriting adage, "Write about something you know because then you'll have a great song"; that's how Ugly Kid Joe singer Whitfield Crane IV and guitarist Klaus Eichstadt wrote "Everything About You." Crane said the song's based on a childhood friend, Farrell T. Smith, "a classically unique person. I've always enjoyed watching him deal with people, because he's done a lot of goofy things. Everytime he fell in love with a girl, which was everyday, he'd end up getting shined by her. So he'd hurt himself by punching mirrors or smashing his head through a window! He'd have to get stitches. We used to steal fire extinguishers that we filled with water and pumped up with pressure at the fire and we'd go squirting people rival kids, The Mods. It was a big joke."

The most frightening stunts were when the three drove around in Crane's car, which they named Flash. "We had this gun, but it wasn't a real gun. It made noises like the ones made when you load a rifle. So we drove around and pulled up slowly along pedestrians, hung out the window and pumped the rifle. It was pretty funny watching people thinking they were gonna be shot—businessmen hit the pavement." Farrell was always into bratty jokes and he'd always say how much he hated things, "It's how he sees the world. He thinks it's a funny place." But his attitude was more tongue-in-cheek than viciousness, as shown by the lyrics, "I ain't wearing no frown."

So one day Klaus started writing the song from Farrell's point of view and Whitfield joined him. The song helped Ugly Kid Joe get their deal with Stardog/Mercury Records and is getting lots of radio and video play. And even though Farrell T. Smith certainly was a troublemaker as a youth with his "ugly friends", it seems he's ended up living the good life and making a lot of people happy. Explains Crane, "He's now a chef in Hawaii."



### EVERYTHING ABOUT YOU

**KLAUS EICHSTADT  
WHITFIELD CRANE**

As recorded by UGLY KID JOE

*I hate, the rain and sunny weather  
and I hate the beach and mountains  
too;  
I don't like a thing about the city,  
no, no  
and I hate the country side too!*

*And I hate everything about you!  
..everything about you!*

*I don't like a thing about your moth-*

*er,  
and I, hate your daddy's guts too.  
I don't like a thing about your sister,  
'cause I, I, I, think sex is overrated  
too.*

*And I hate everything about you!  
...everything about you!*

*And I get sick when I'm around, I  
can't stand to be around,  
I hate everything about you,  
everything about you, everything  
about you, everything about you!*

*Some say I got a bad attitude,  
but that don't change the way I feel  
about you.  
If you think this all might be bring-*

*ing me down,  
look again, 'cause I ain't wearing no  
frown!*

*I know you know everybody knows  
the way it comes, the way it's gonna  
go.  
You think it's sad, well that's too  
bad,  
'cause I'm havin' a ball  
hatin' every little thing about you  
everything about you, everything  
about you.*

*I get sick when I'm around.  
I can't stand to be around.  
I hate everything about you.*

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## CALL IT WHAT YOU WANT

**Jeff Keith  
Michael Barbiero  
Brian Wheat**

As recorded by TESLA

*I'm in love with a lady and I know  
the lady's in love with me.  
That's why she's a-willin' and ready.  
But now and then, every once in a  
while  
somethin' inside of me, maybe  
inside of her—  
have you ever had one of those  
days when it all is goin' wrong?  
and ya just can't seem to get along,  
but through it all ya know you're  
gonna make it!*

*Call it true love, call it not meant to  
be.  
You can call it anything at all, ya  
see.  
Call it what you want.  
It's all the same to me.*

*Music means a lot to me.  
Like love I make it when I can.  
All I am is all I'll ever be  
and that's just a boy from  
Texarkana.  
But now and then, all but once in a  
while they start treatin' me like  
some kinda superstar.  
Need I mention at the end of the  
day,  
what matters most of all is not  
where you're at, but where you're  
comin' from?  
When all is said and done  
you can call it true love, call it not  
meant to be.  
You can call it anything at all, ya  
see.*

*Call it what you want.  
It's all the same to me.*

*Heavy metal, hardcore, punk, pop  
or thrash,  
you can call it anything; it don't mat-  
ter to me.*

*Call it what you want.  
It's all music to me.  
Call it communism, call it free.  
Some call the ocean what some call  
the sea.  
Call it what you want.  
That doesn't change a thing for me.  
Not a thing!*

*Baby's lyin' in a cradle.  
Universe is all within its reach,  
wearin' rags or mink or sable,  
needs a guiding hand or it's out on  
the street.*

*Now momma's out; she's never at  
home.  
Daddy's takin' care of business;  
he's out on the road.  
It's rainin' cats and dogs  
but the child within us all must face  
the storm!*

*Call it individuality.  
Some call it fate, other reality.  
Call it what you want;  
it doesn't matter to me.  
Call it communism.  
Call it free.  
Some call the ocean what some call  
the sea.  
Call it what you want.  
That doesn't change a thing for me!  
Not a thing! Call it shit (See if I  
care!)*

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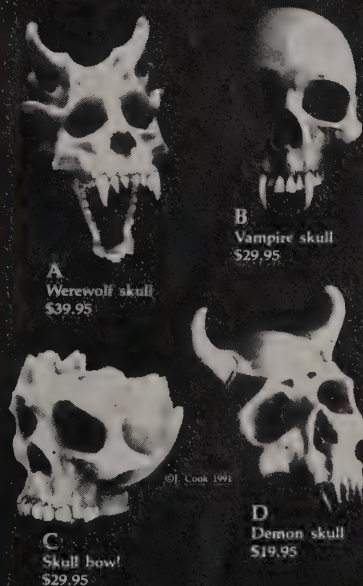
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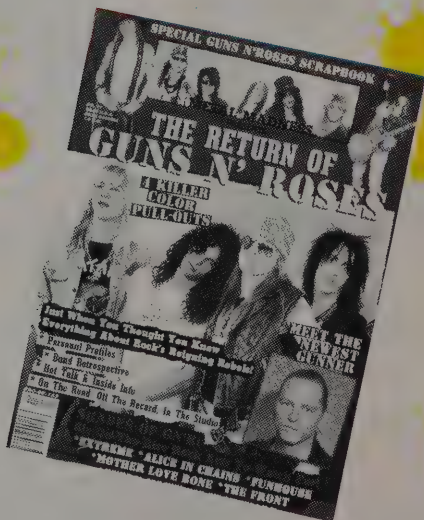
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## DON'T TREAD ON ME

**JAMES HETFIELD  
LARS ULRICH**

As recorded by METALLICA

*Liberty or death what we so proudly  
hall.  
Once you provoke her,  
rattling of her tail.  
Never begins it, never, but once  
engaged...  
Never surrenders, showing the fangs  
of rage.  
Don't tread on me.  
So be it;  
threaten no more.  
To secure peace is to prepare for  
war.  
So be it;  
settle the score.  
Touch me again for the words that  
you'll hear ever more...*

*Don't tread on me.  
Love it or leave it, she with the  
deadly bite.  
Quick is the blue tongue, forked as  
the lightning strike  
shining with brightness, always on  
surveillance.*

*The eyes, they never close, emblem  
of vigilance  
Don't tread on me.  
So be it.  
Threaten no more.  
To secure peace is to prepare for  
war.  
So be it.  
Settle the score.  
Touch me again for the words that  
you'll hear evermore....  
Don't tread on me.  
So be it.  
Threaten no more.  
To secure peace is to prepare for  
war.  
Liberty or death, what we so proudly  
hall.  
Once you provoke her,  
rattling of her tail.  
So be it.  
Threaten no more.  
to secure peace is to prepare for  
war.  
So be it.  
Settle the score.  
Touch me again for the words that  
you'll hear evermore...  
Don't tread on me.*

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## TALK DIRTY TO ME

**BRET MICHAELS**  
**BOBBY DALL**  
**C.C. DeVILLE**  
**RIKKI ROCKETT**

As recorded by POISON

*You know I never,  
 I never seen you look so good.  
 You never act the way you should.  
 But I like it  
 and I know you like it, too.  
 The way that I want you,  
 I got to have you,  
 oh, yes I do.*

*You know I never,  
 I never ever stay out late.  
 You know that I can hardly wait  
 just to see you.  
 And I know you cannot wait*

*wait to see me, too.  
 I gotta touch you,  
 'cause baby we'll be  
 at the drive-in  
 in the old man's Ford,  
 behind the bushes  
 till I'm screamin' for more,  
 down the basement  
 lock the cellar door  
 and baby,  
 talk dirty to me.*

*You know I call you,  
 I call you on the telephone  
 I'm only hoping that you're home,  
 so I can hear you  
 when you say those words to me  
 and whisper so softly  
 I gotta hear you,*

*'cause baby we'll be  
 at the drive-in  
 in the old man's Ford*

*behind the bushes  
 till I'm screamin' for more,  
 down the basement,  
 lock the cellar door  
 and baby, talk dirty to me.*

*C.C., pick up that guitar and talk to  
 me.*

*'Cause baby, we'll be at the drive-in  
 in the old man's Ford,  
 behind them bushes  
 till I'm screamin' for more, more,  
 more!  
 Down the basement  
 and lock the cellar door  
 and baby, talk dirty to me, yeah...  
 and baby, talk dirty to me...  
 and baby, talk dirty to me!*

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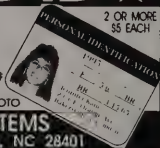
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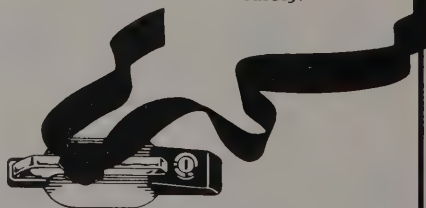


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### JESUS CHRIST POSE

**CHRIS CORNELL  
MATT CAMERON  
BEN SHEPHERD  
KIM THAYIL**

As recorded by SOUNDGARDEN

*And you stare at me  
in your Jesus Christ pose.  
Arms held out  
like you've been carrying a load.  
And you swear to me  
you don't want to be my slave  
but you're staring at me  
like I need to be saved  
in your Jesus Christ pose.*

*Arms held out  
in your Jesus Christ pose.  
Thorns and shroud  
like it's the coming of the Lord.*

*And I swear to you  
that I would never feed you pain  
but you're staring at me  
like I'm driving the nails  
in your Jesus Christ pose.*

*And you stare at me  
in your Jesus Christ pose.  
Arms held out like it's the coming of  
The Lord.  
And would it pay in you more to  
walk on water  
than to wear a crown of thorns?  
It wouldn't pain me more to bury  
you rich  
than to bury you poor  
in your Jesus Christ pose.*

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## WASTED TIME

**SEBASTIAN BACH  
RACHEL BOLAN  
DAVE 'THE SNAKE' SABO**

As recorded by Skid Row

*You and I together in our lives,  
sacred ties would never fray.  
Then, why can I let myself tell lies  
and watch you die everyday?  
I think back to the times when  
dreams were what mattered through  
talking youth nalvete .  
You said you never let me down  
about the horse stampedes and  
rages  
In the name of desperation.*

*Is it all just wasted time?  
Can you look at yourself when you  
think of what you left behind?  
Is it all just wasted time?  
Can you live with yourself when you  
think of what you've left behind?*

*Paranoid delusions, they haunt you.  
Where's my friend I used to know?  
He's all alone;  
He's buried deep within a carcass  
searching for a soul.  
Can you feel me inside your heart as  
it's bleeding?  
Why can't you believe you can't be  
loved?*

*I hear you scream in agony  
and the horse stampedes and rages*

*in the name of desperation.*

*Is it all just wasted time?  
Can you look at yourself when you  
think of what you left behind?  
Is it all just wasted time?  
Can you live with yourself when you  
think of what you left behind? oh.  
no, no, no, no, uh.....*

*Is it all just wasted time?  
Can you look at yourself when you  
think of what you left behind?  
Is it all just wasted time?  
Can you live with yourself when you  
think of what you left behind?*

*The sun will rise again;  
the earth will turn to sand.  
Creation's colors seem to fade to  
grey and you see the sickly hands of  
time.  
will write your final rhyme and end a  
memory—  
yeah, yeah!*

*I never thought you'd let it get this  
far, boy  
I never thought, I never thought  
you'd let it get this far, boy,  
oh no. I never thought, I never  
thought you'd let it get this far boy,  
no.*

*Is it all just wasted time?*

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# METALLICA

**T**hey're the biggest... the baddest... the heaviest... **THE BEST!** Who else could we be talking about except Metallica - the band that's literally shaking the world. To honor this fearsome foursome, *Heavy Metal Heroes Presents Metallica*, a spectacular poster extravaganza, featuring 12 GIANT pull-outs of Metallica, along with such superstars as Guns N' Roses, Lita Ford and Motley Crue. In addition, there are up close and personal interviews with Lars, James, Kirk and Jason and color pin-ups galore. So if you love Metallica, pick up a copy of *Heavy Metal Heroes Presents Metallica*. It's the only magazine that does them justice!



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# STAR TALK

I'm really disturbed by the album cover art on Great White's **Hooked**. It's a naked girl on a hook like she's a piece of bait. What's the story?

**Gary, Jackson, MS**

Answers singer Jack Russell, "I think the people that find our album cover 'sexist' have a problem with their own sexuality. It's just an album cover, man. Give me a break." Answers guitarist Mark Kendall, "Leave us alone. We're having fun!!! Besides what's wrong with being sexy? (to quote Spinal Tap)."

These questions are for Zakk Wylde, Ozzy Osbourne's guitarist. What advice do you have for guitarists? What are your strong and weak points on the instrument and what are you doing to improve? Has Ozzy Offered you any advice? He's played with some of the greatest guitarists in music.

What other instruments can you play and how good are you on them?

**Taylor, Belle Meade, NJ**

Zakk answers, "My advice is to find a style of music that you really dig playing and try to incorporate a different sound into it. I guess my strong points are up to the listener. There's always room for improvement and what I do is practice, practice, practice. I also listen to tons of country guitarists. Ozzy always told me to get my own thing happening and to just be myself. I also play piano which I write songs on. I can

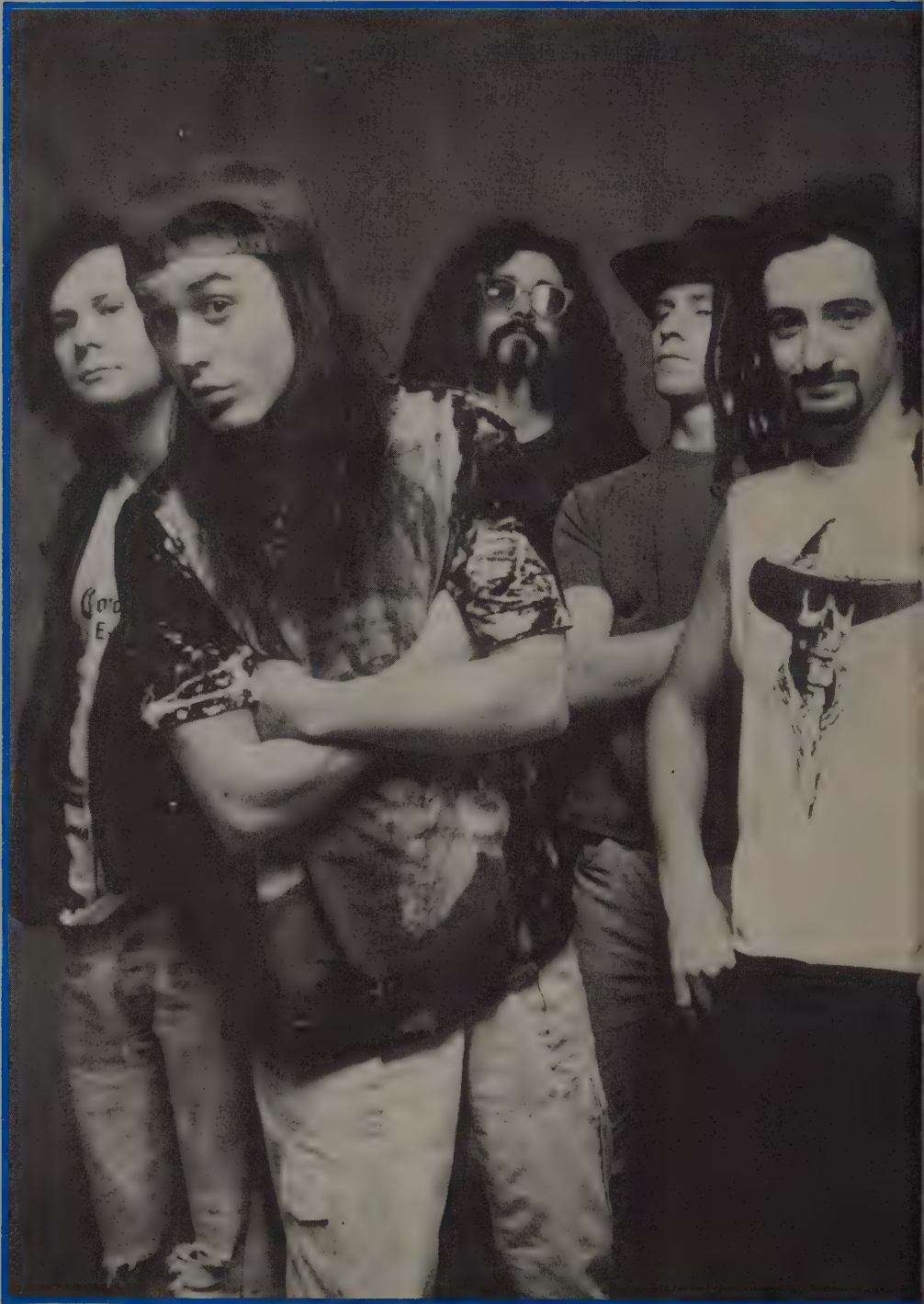
really jam on piano, bass and banjo. And I play a little—very little drums."

I can't stand the cruelty to animals that some bands have. I live in Hallandale, Florida where I saw Saigon Kick bring a pig onstage at the Button South. That poor animal could have gone deaf from their loud music. I'm also disgusted by Faith No More's videos because they have a fish suffocating out of water. I hope to God they

ate the fish so it didn't die in vain. I think both those bands should join PETA (People For The Ethical Treatment Of Animals) and repent.

**Larry**

Faith No More's Mike Patton planted his tongue in his cheek and garbled, "First of all we let the fish suffocate. Then we poked its eyes out and then I cut it open with my Swiss army knife. We broiled it. Then we



Faith No More: "Everybody's gotta have a gimmick!"



Great White. Sexist or sexy?

pulled all the skin away from the bones. And we chewed on the bones and became invisible. That only lasted for awhile; I think an hour. I don't remember when I got back my visibility. The fish is just a gimmick. That's what it turned into, unfortunately. Everybody's gotta have a gimmick. First of all I thought it was a strong image. Also, I think it's great that people got offended. It made them step back and look at us. But now the fish has turned into a cheesy thing, like Milli Vanilli. Still it's amazing that people get so offended 'cause fish die everyday."

Matt Kramer from Saigon Kick, "We didn't do anything to the pig. He didn't go deaf. He was onstage for a second. You know how bands have riders before a show like, 'We want two llamas, three quarts of HIV positive blood, gerbils, a gerbil tube, three vacs of KY, dental floss, a douche and a lawn chair or we won't go on'? We did that. If they didn't bring it to us, we wouldn't play. So they went out and got everything.

They couldn't get the llamas, so they got us the pig. And nobody believed we got the pig, so we brought him out onstage. They also didn't bring us the blood, but they DID bring us the gerbils who were someone's pet."

Let's set the record straight about what type of diabetes that Bret Michaels has. How does he treat it? Is it true he has to eat chocolate everyday to treat his diabetes?

C. Fisher, Larchmont, NY

Poison's Bret Michaels says, "I'm an insulin dependent diabetic and I take two injections of insulin a day. My body doesn't secrete insulin. It's like my pancreas doesn't work. I give myself an injection of what I think the amount of insulin I'm going to need to keep my blood at a certain level. It keeps me balanced. If I go way high, my blood sugar gets high. If I eat chocolate, my blood sugar gets high. The only reason I would eat chocolate is if my blood sugar

goes the other way and gets real low. Chocolate gives you sugar, which brings my blood sugar level back to normal. Diabetes is kind of like a balancing beam. And if you step left, you have to have something to counterreact it. The less sugar you eat, the less insulin you require. One thing I'd like to add is I don't want to use my diabetes as a vehicle for self-pity. I'm just using it to let people know that I had a handicap and it never stopped me. Doctors told me never to get tattoos. Doctors advised me that I should never be touring in a rock band, that I should have a 9 to 5 job and be scheduled. And I always disagreed and did what I wanted to do. And I've done well so far. I'm still healthy. I still feel good, but I just have to work twice as hard. If you want to do your own thing, you just have to do it a little harder than everyone else does. And it can be done. I want to show people with handicaps that they can do alright. I've done it."

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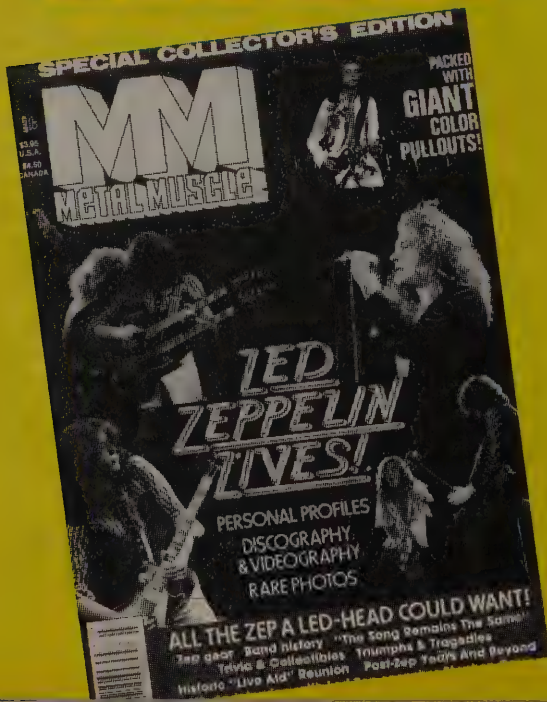
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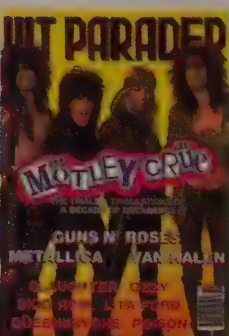
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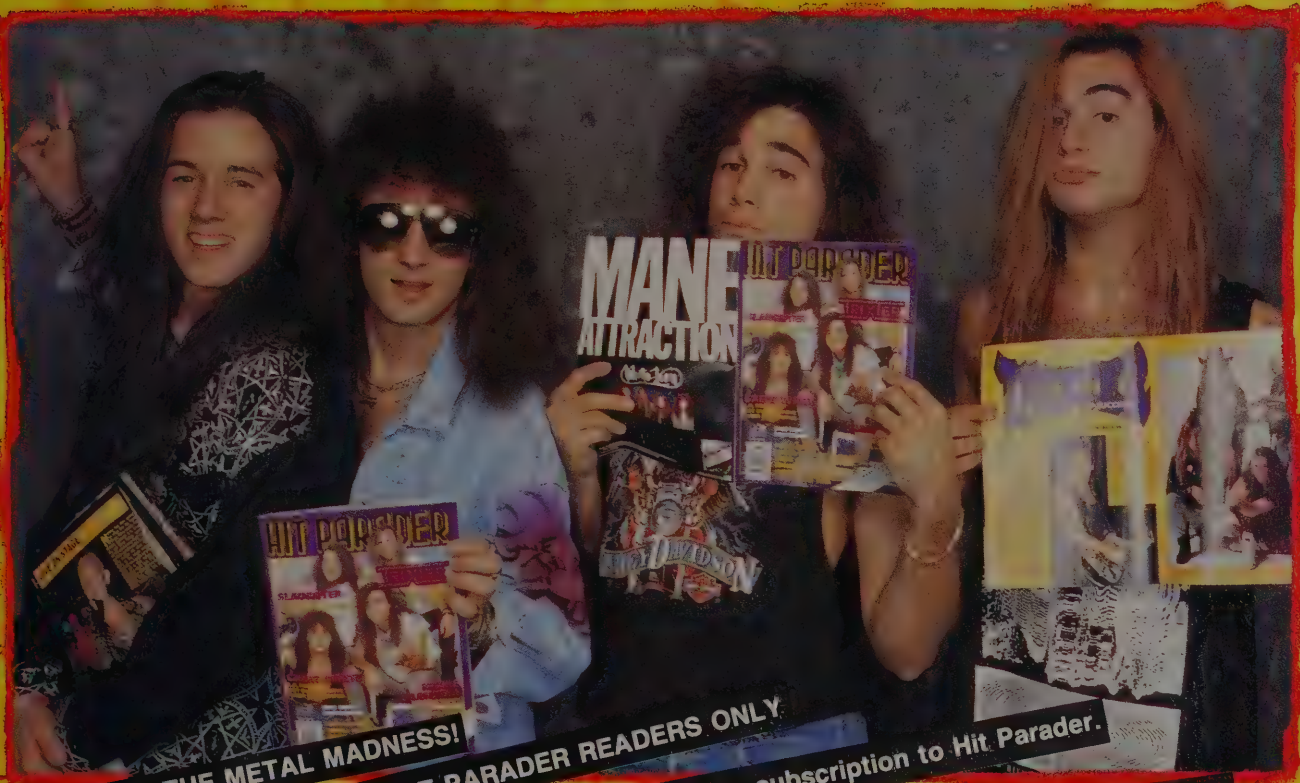


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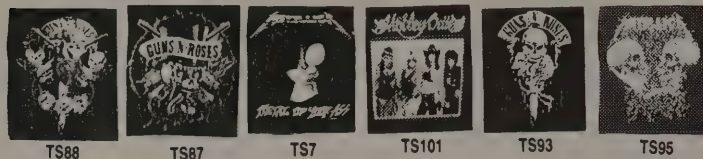
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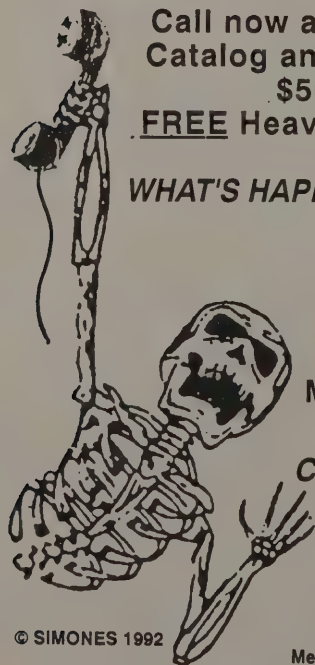


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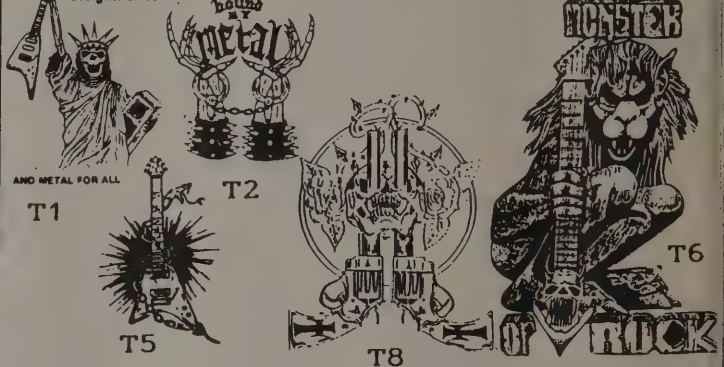
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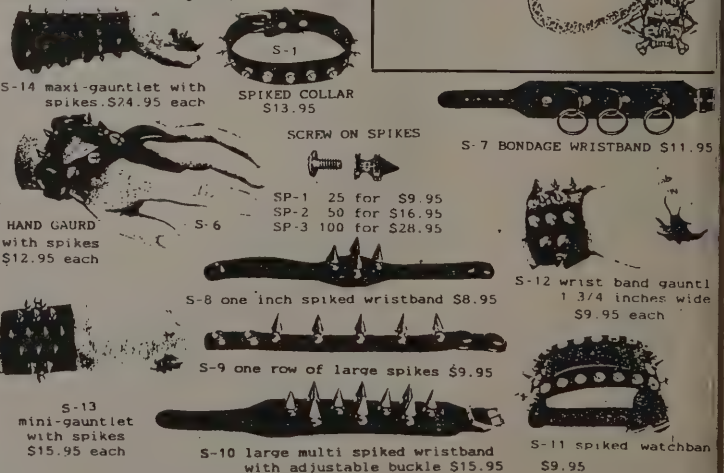
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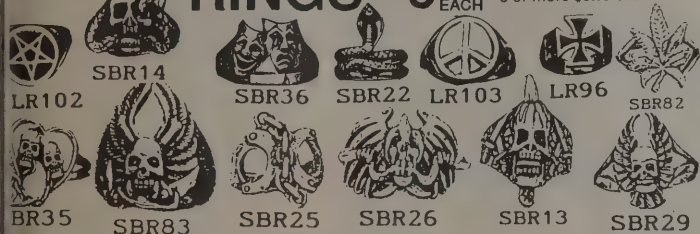
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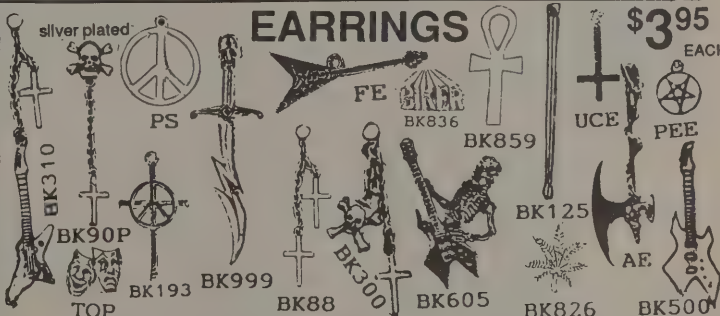
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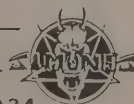
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# INSTRUMENTALLY SPEAKING

By Michael Shore

Many times, this column has noted the emergence of a "new generation" of top-rank guitar-makers — that is, all those who've come along in the past ten or fifteen years, after Gibson and Fender. One of the first of the new generation guitar makers, Charvel, remains the leader in the field — and we *do* mean "leader," since Charvel made its niche with sharp-looking, fast-playing and hot-sounding models that redefined the guitar as a *lead* instrument.

Usually, though, as with all innovative, high-quality gear, Charvels cost a pretty penny. So it's especially nice to be able to tell you that now the company has brought its penchant for sleek guitars down to earth, with the new CX Series of budget-priced guitars and basses. Charvel says that with the CX Series, it's "authored a new standard of value in the guitar market." And considering Charvel's accomplishments in the past, that's not just idle bragging.

A close look at the new CX Series shows just how accurate Charvel's claims really are. There are eight models, including the CX-290 and 291 pictured here. Both come with strat-style double-cutaway bodies made of basswood — which has now become almost universally acknowledged as the best wood with which to make electric guitars. That's especially true for lead guitars, because it's dense enough to greatly enhance tone and sustain, yet not so heavy given its high mass that it'll dislocate your shoulder over the course of a long, strenuous gig. The guitars also have maple necks with rosewood fingerboards, and enclosed tuning gears by Gotoh. Both guitars have a traditional-style fulcrum tremolo, and master volume and tone control knobs, with a five-way blade-style pickup selector. The 291 has three Charvel single-coil pickups, and the 290 has two singles plus a double-coil humbucker in the lead position and bridge. Charvel points out that like all its guitars, the CX models are built in the Charvel factory, are subjected to all Charvel quality assurance checks at every point of production, and that all components and materials used to produce the CX guitars are of the same high quality as those found in more expensive Charvel models.

For anyone out there with knowledge of Charvel's rep, and with a limited budget, that ought to be enough to get you running to check the CX Series out. But here's one more thing: the CX-290 and 291 — each available in Midnight Black, Ferrari Red, Snow White and Royal Blue Finishes — retail for \$299.95. For more info, write Charvel c/o International Music Company, P.O. Box 23544, Ft. Worth, TX. 76112



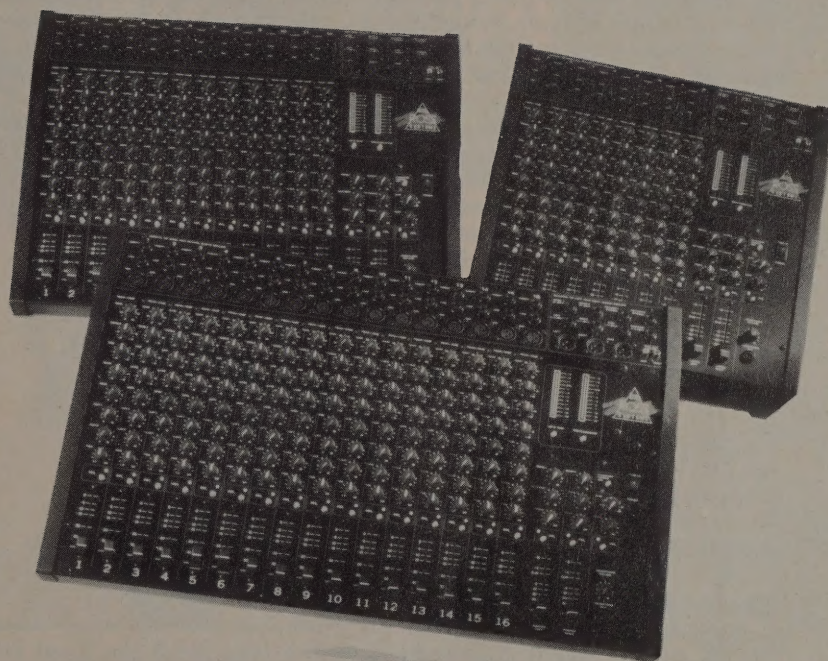
Here's something new and interesting that makes you wonder why it hasn't been tried before: A guitar that also comes with everything you need to start playing right away. And we mean everything. The Rockster is a hot-looking, three-pickup full-scale guitar that comes packaged with a mini-amp, lead cable, plectrum, and a book and tape set that guides you through ten rock songs. Rockster's press materials claim that now, "No previous musical experience is needed to look and sound like a real rock star." That may or may not be so, but you can't argue with their other tag-line: "We've taken the hard out of rock." For more info, write Axe UK Ltd., 85A Great Portland St., London W1, UK.





**S**lammer says its new Made-In-The-USA Electric Slammers and Bass Slammers are strings that live up to their name — "One high quality string that offers and delivers lasting tone, even balance and response you can hear and feel." Well, if they say so. For more info, write Slammer Strings, 3211 Barbara Lane Unit G, Fairfax, VA — or call Toll-Free 800-729-4416.

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BY ANNE LEIGHTON

## New Collections From Poison, Nirvana And Lita Ford.

**P**oison's *Flesh & Blood & Videotape*, contains all the video clips of the band's *Flesh & Blood* album, including the uncensored version of *Flesh & Blood* (*Sacrifice*), plus backstage footage of the band. (29 min./\$14.95/Capitol Home Video). Lita Ford's *Dangerous Videos, Vol. I* includes *Larger Than Life* and *Shot Of Poison* (15 min./\$9.00/RCA). After three years of being an underground favorite, Nirvana is an "overnight success," so they rush-released their first home video, a live concert, *Smells Like Teen Spirit*. (min./\$10.95/Geffen Home Video). Great White's *My...My...My...* has 11 video clips including the never before seen video of *Mista Bone* plus an unplugged version of *Babe, I'm Gonna Leave You*. (54 min./\$19.98/Capitol Music Video). The Red Hot Chili Peppers' *Funky Monks* is a documentary of the making of their current album, *Blood Sugar Sex Magik* (60 min./\$19.98/Warner Reprise Video).

**P**aul McCartney, Elton John, U2, David Bowie and others perform some of the Beatles' greatest songs in *Lennon—A Tribute* (90 min./\$19.98/Sony Music Video) and John Lennon & Yoko Ono's *The Bed-In* which was their 7 day bed-in for Peace and honeymoon May 1969 in Toronto. (74 min./\$24.95/Music Video Inc.). Make sure to catch *Keith Richards And The X-Pensive Winos Live At The Hollywood Palladium, December 15, 1988* (60 min./\$19.98/Virgin Video). T. Rex was a pioneering glam band from England in the 1970's. Their songs like *Get It On (Bang A Gong)* and *Telegram Sam* are available on *T. Rex Video—The Essential Video Collection* (90 min./\$19.98/Relativity Entertainment).

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**T**here's an active underground video trading network of every top band and musical style. Videos are made by sneaking a small camera into the show and shooting from the back of the auditorium. Only a fool would shoot a band from upfront. Even Guns N' Roses—who police bootleggers out of their shows—couldn't stop all the videos; there are two videos of their June 17, 1991 Nassau Coliseum

date—one from Slash's side and the other from Duff's side! *Bands* also collect bootlegs—Poison's Rikki Rockett once told Joe Perry he had 27 audio tapes of Aerosmith and even offered to send him a few. Metallica's drummer Lars Ulrich has a healthy collection of Black Sabbath and Deep Purple tapes and knows some Metallica fans who own nearly 50 videos of the band. The great thing about bootlegs is they give diehard fans added insight into their favorite bands. The bad thing about bootlegs is the poor recording quality, 'cause they're shot from the back of the hall! So Metallica is setting aside at least 50 seats at shows for video junkies. The tickets will be sold in advance of each Metallica date at the venue's box office and only to fans who request the "taper's section." Some traders hate Metallica's idea, citing the lack of *rare* footage available on the band—thus it'll be less expensive to *sell* Metallica videos. Obviously Metallica doesn't care about video makers' profits; they're more concerned with let-

**The Worst Faces Of Death** (\$39.98), plus **Faces Of Death IV** (\$89.98/Gorgon Video). Look for: **The Perfect Weapon** (no sugg. retail/Paramount), Shannon Tweed and Michael Pare in **The Last Hour** (\$89.98/Academy Entertainment), Charlie Sheen and Clint Eastwood in **The Rookie** (\$92.99/Warner Bros.), C. Thomas Howell, Rae Dawn Chong and Courtney Cox in **Curiosity Kills** (\$79.95/MCA UNIVERSAL), **A Kiss Before Dying** with Matt Dillon (no sugg. retail/MCA UNIVERSAL) and Traci Lords in **A Time To Die** (\$89.95/PM HOME VIDEO). The makers of **Robocop**, **Darkman** and **Gremlins** bring you **Critters 3** (\$89.95/New Line Home Video). Also from New Line is **Alligator II: The Mutation** (89.95), Dolph Lundgren's in **Cover-Up** (\$92.95/LIVE), Martin Sheen in **The Execution Of Private Slovic** (\$79.95/MCA-Universal), David Carradine's **Deadly Surveillance** (\$89.98/Republic Home Pictures), **Dollman** about a 13 inch tall alien cop who lands in the midst of a Bronx gang war (no sugg. retail/Paramount),



**Lita Ford  
with her  
video  
director**

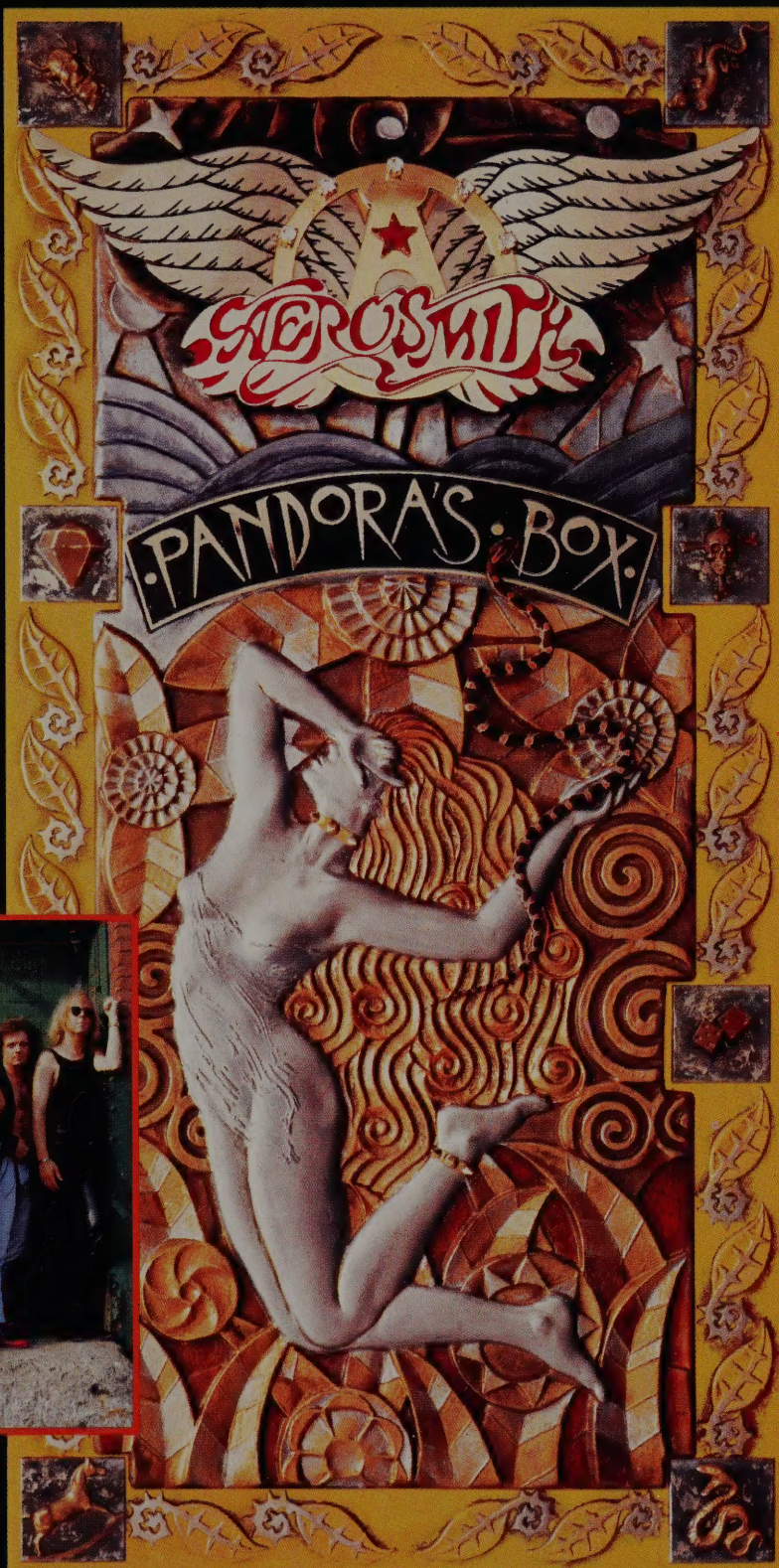
ting fans shoot the band with little obstruction. Notes Ulrich about the fans' videos, "It's the ultimate souvenir!" Will Metallica be using the fan's videos for their next home video like they did in *Cliff 'Em All*? "It's doubtful," said a spokesperson for the band. "First of all, we're shooting each show, ourselves, every night. Another thing is Metallica does one project and moves on to the next idea." And we'll just have to keep watching Metallica to find out what that is!

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**A**CTION, ADVENTURE AND THRILLERS!!!!!! Our Pick Hit is *Robin Hood* with Kevin Costner (\$24.98/Warner Home Video). *Netherworld* has Bon Jovi's David Bryan playing keyboards on the soundtrack and actor Michael Bendetti of *21 Jump Street* (no sugg. retail/Paramount). *Faces Of Death* (\$79.98) has been hard to sit through, 'cause people *really* get killed in this vid, and hard-to-find as others make copies and sell them for as much as \$150.00. This video shows people actually getting killed and it's been re-released along with new compilations,

a martial arts flick, *Hired To Kill* (no sugg. retail/Paramount), *Manhunter* by Michael Mann who invented *Miami Vice* (\$19.98/Warner), Brooke Adams' *The Unborn* (\$89.95/RCA/Columbia). There's seven more *Man From U.N.C.L.E.* episodes including Volume Nine which has *The Foxes And Hounds Affair* with Vincent Price (\$14.95/MGM/UA). *Star Trek's* George Takei in *Prisoners Of The Sun* (\$13.98/Paramount), *Swashbuckler* about an 18th century pirate (\$34.98/MCA UNIVERSAL), John Wayne's *The Three Musketeers* (\$24.95/Rhino), *Dream Machine* with Corey Haim (\$89.95/LIVE) *Showdown At Williams Creek* about murder and the westward expansion in Montana, 1870 (\$89.98/Republic Pictures). Republic has episodes of Linda Hamilton's *Beauty And The Beast* for \$14.98 each and a bunch of B-thrillers at \$29.98: *The Black Widow*, *Flying Discman From Mars*, *The Invisible Monster* and *Zombies Of The Stratosphere* with Leonard Nimoy plus their *Cliffhangers Serials* like *King Of The Rocketmen* and *Radar Men From The Moon*.

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